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THE "FLOWER" ("GÚL") CONCEPT IN BERDAKH'S POETRY

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Annotation. This article analyzes the concept of "flower" in the poems of the Karakalpak classical poet Berdakh Ǵarǵabay ulı from aesthetic, semantic, and linguoculturological perspectives. The semantic layers of the words flower and nightingale are explored as means of expressing social and psychological ideas.

Key words: "flower" concept, national outlook, semantic field, images of flower and nightingale, linguoculturological analysis.

Is the flower merely a natural phenomenon or an aesthetic image? How does it become an essential figure in poetry for expressing the delicate emotions of the human soul? Such questions gain particular importance when analyzing the works of Berdakh Ǵarǵabay ulı. In the poetry of Berdakh — the interpreter of the history, destiny, and aspirations for a great future of the Karakalpak people — the image of the flower is used as a multifaceted symbol. Through it, the poet expresses not only the beauty of nature but also profound ideas about love, dreams, and the wisdom of the people. In this research, the concept of "flower" in the poetry of this humanistic poet is analyzed from aesthetic, semantic, and cultural-linguistic perspectives.

G.D.Gachev, in his book "The Mentalities of the Peoples of the World" writes: "The first and most distinct factor that defines the face of a nation is its nature… Here lies the treasury of national cultural images (archetypes, symbols), the metaphorics of literature, and the roots of artistic plots." [1:28]

In modern scientific research, great attention is paid to the uniqueness of national mentality and its reflection in different languages. Each language expresses its own special "national worldview." G. D. Gachev, in another of his works, defines it as follows: "What interests us is not the national character but the national worldview — not psychology, but the theory of knowledge — the national artistic 'logic,' the way of thinking: what kind of cosmos (in the old sense — the order of the world, the structure of the universe) is embodied in the world of each nation. It is precisely in this specific 'turn' that the world reveals itself before the eyes of a people and forms the image of their national world." [2:44]

The images of the flower and the nightingale, characteristic of Eastern mythology, frequently appear in the poems of the poet Berdakh as well. However, although these images are traditionally used as symbols of love, in Berdakh's poetry they reflect social and psychological ideas. For example:

Sheńgelge qonǵan búlbúldiń,
Shımshıq qurlım sáni bolmas.
Íshqısında qızıl gúldiń,
Sayrasa dármanı bolmas («Búlbúl» qosıǵı, 30-bet).

In these lines, the nightingale symbolizes people who have emerged from among the folk themselves — those whose words have become the voice of the nation and whose worldview is elevated. The red flower (qızıl gúl) appears as a symbol of the people's hopes and aspirations. The thicket (sheńgel) represents a cruel era and an unjust society. In general, these images express the inner emotions of a person weary of injustice, tormented by unanswered questions in the depths of the soul. Thus, through the images of the flower and the nightingale, Berdakh conveys the complex spiritual experiences of the individual, elevating them to a national and philosophical meaning.

The flower symbolizes beauty, love, hope, and spiritual purity, while the nightingale is often seen as a lover, a poet, or a soul tormented by its passion for the flower. These two images form a perfect spiritual unity: the flower represents the object of love, and the nightingale — its seeker and singer. However, the disharmony between the flower and the nightingale (the disruption of their harmony) symbolically reflects social barriers, spiritual suffering, and moral crisis. For example:

Gúl boldım, gúl jaynamadım,
Oyshıl boldım, oylamadım.
Búlbúl boldım sayramadım,
Qonar gúlim bolǵan emes («Bolǵan emes» qosıǵı, 18-bet).

Here, in the phrase "I became a flower but did not bloom," (Gúl boldım, gúl jaynamadım) the meaning implies that a person possesses potential, yet it has not been developed — their ability, opportunity, and strength have remained unrealized. In "I became a nightingale but did not sing," (Búlbúl boldım sayramadım) there is talent, but no one to support or recognize it. The line "There was no flower for me to perch on" reflects the absence of help, the fading of hopes, and the lack of appreciation. In another poem, the images of the flower and the nightingale further deepen this conceptual analysis:

Ashılǵan gúl ǵumshalaǵan,
Ishinde búlbúl sayraǵan,
Kúnlerdiń nurı jaynaǵan,
Jaqtı dúnya maǵan kerek («Maǵan kerek» qosıǵı, 99-bet).

In these poetic lines, the phrase "the blooming flower" (Ashılǵan gúl ǵumshalaǵan) symbolizes beauty and potential, while the nightingale represents those in need of such opportunities — poets and great masters of words who convey the inner emotions of the people. Thus, the words flower and nightingale in poetic texts carry a rich, multifaceted semantics. Through their linguoculturological analysis, one can uncover the people's worldview, aesthetic ideals, and spiritual values.

In Berdakh's poetry, the word flower is directly connected with revealing the social condition of society, which can be demonstrated through the following example:

Bostan ber, gúlleri átir ańqısın,
Arasında el sayranlap shalqısın («Maǵan ber» qosıǵı, 21-bet).

In the poem, the fragrance of the garden flowers symbolizes the peaceful and harmonious life of the homeland — the breath of freedom. The scent of flowers, as a natural property, is used to express abstract notions such as aesthetic perception and the idea of a prosperous life. This phenomenon can be regarded as a process in the conceptual model of the flower, where a natural feature is elevated to a spiritual concept.

In poetic texts, the various verbal expressions of a single meaning conveyed through the lexeme flower reinforce the main idea while also enriching it with additional layers of meaning. For example:

Isińde jigitler qamlıq bolmasın,
Ǵumshalansa gúliń hárgiz solmasın.
Bilek kúshli bolıp áliń talmasın,
Xızmet áyle qolińızda bar ushın («Xalıq ushın» qosıǵı, 24-bet).

Here, the "flower" concept is used as a metaphorical, conceptual, and culturally embedded value reflected in the national consciousness. Although the word flower (gúl) is a concrete noun in its lexical-semantic sense, in the context of the phrase "if your flower blossoms" (Ǵumshalansa gúliń), it conveys abstract notions such as human ability, inner beauty, steadfast faith, and loyalty to one's goals.

A distinctive feature of the poet's works is that the word flower often appears together with the word nightingale. For example:

Atım Berdimurat, men haqtıń qulı,
Sahrada sayraǵan shayda búlbúli,
On gúlinen ashılmadı bir gúli,
Degenine jete almadı xalıq ushın («Xalıq ushın» qosıǵı, 26-bet).

In this context, the poet — that is, the lyrical persona of the poem, the nightingale of the desert — appears as the true voice of the people. In the expression "of ten flowers, not one has bloomed," (On gúlinen ashılmadı bir gúli) the flower concept symbolizes fading hope and serves as a linguoculturological emblem reflecting both personal and social aspirations.

In the Karakalpak language, the flower (gúl) concept possesses a multilayered lexical-semantic and functional structure closely connected with national values and aesthetic ideals. In literature and folklore, besides denoting a natural object, the flower also conveys meanings such as human ability, development, trials, and unfulfilled dreams.

In Berdakh's poetry, the use of the word flower in relation to the ornithonym nightingale demonstrates that these two images have become key semantic tools for expressing emotions, social conditions, and spiritual states. Thus, in Berdakh's works, the flower has developed into an independent linguoculturological concept.

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