

NATURE DESCRIPTION IN THE WORKS OF KYRGYZ AND AMERICAN POETS
ОПИСАНИЕ ПРИРОДЫ В ПРОИЗВЕДЕНИЯХ КЫРГЫЗСКОГО И АМЕРИКАНСКОГО
ПОЭТОВ

КЫРГЫЗ ЖАНА АМЕРИКА АКЫНДАРЫНЫН ЧЫГАРМАЛАРЫНДАГЫ
ЖАРАТЫЛЫШТЫН ЧАГЫЛДЫРЫЛЫШЫ

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Abstract: The article is devoted to research nature description in the works of Kyrgyz and American poets. There were given example sof poems about nature.

Аннотация: Данная статья исследует описание природы в произведениях кыргызского и американского поэтов. Приведены примеры из поэм о природе.

Аннотация: Макалада кыргыз жана америка акындарынын чыгармаларындагы жаратылыштын чагылдырылуусу изилденди. Ошондой эле жаратылыш тууралуу ырлардан мисалдар келтирилди.

Keywords: Humankind, Nature, landscape, emotion, misfortune, meadow

Ключевые слова: Человечество, природа, пейзаж, эмоция, несчастье, луг

Таяныч сөздөр: Адамзат, жаратылыш, пейзаж, эмоция, бактысыздык, жайыт

The natural world has been one of the recurring subjects of poetry, frequently the primary one, in every age and every country. Yet we cannot easily define nature, which, as [Gary Snyder](#) points out in his preface to *No Nature* (1992), “will not fulfill our conceptions or assumptions” and “will dodge our expectations and theoretical models.” Yet the urge to describe the natural world—its various landscapes, its changing seasons, its surrounding phenomena—has been an inescapable part of the history of poetry. [Wendell Berry](#) provides a simple useful definition of nature poetry as poetry that “considers nature as subject matter and inspiration.”

Our concepts of nature are relative, historically determined. The nature poem is affected by ideology, by literary conventions as well as social and cultural ideas. Raymond Williams contends, “Nature is perhaps the most complex word in the language.” The term *nature* is itself contested now because it seems to assume an oversimplified relationship between the human and the environment. “Nature” has been the site of so many different naïve symbolisms, such as purity, escape, and savagery. That’s why poets and critics often refer to green poetry or environmental poetry, which presupposes a complicated interconnection between nature and humankind.

James Thomson, the first important eighteenth-century nature poet, infused his lovingly detailed descriptions in *The Seasons* (1730) with his age’s sense of God’s sustaining presence in nature. As he writes in “Spring”: “Chief, lovely spring, in thee, and thy soft scenes / The Smiling God is seen; while water, earth / And air attest his bounty.” [Alexander Pope](#) leads his “Essay on Criticism” (1711) with the rule, “First follow Nature.” For him, “following nature” means honoring classical precedent: “Learn hence for Ancient Rules a just Esteem; / To copy Nature is to copy Them.” Pope describes these rules as “Nature Methodiz’d.” Writing at a time when English society was being transformed from an agricultural society to an industrial one, the romantic poets treated nature in a groundbreaking way, dwelling in its localities, praising its nurturing powers, spiritualizing it. Think of these summary lines from [William Wordsworth](#)’s defining nature poem, “[Tintern Abbey](#)” (1798):

Therefore am I still

*A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth; of all the mighty world
Of eye and ear, — both what they half-create,
And what perceive; well pleased to recognize*

*In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.*

[John Clare](#) was inspired by Thomson's *The Seasons* to become a poet with a rural muse, and his more than 3,500 poems seek out the secret recesses of nature, a hidden, underappreciated, overlooked country, which he detailed with a sharp eye and a naturalist's sensibility. "Poets love nature and themselves are love," he wrote in a late sonnet. His poetry intimately chronicles a world that was rapidly disappearing, systematically divided up into rectangular plots of land, fenced off and restricted, enclosed. There is an ethic of reciprocity that he brought to his encounters with the natural world. Indeed, each of the English romantics had a particular view of that world, a singular way of describing it—they were sometimes solaced, sometimes frightened by its alienating majesty and inhuman force—and yet romantic poetry as a whole inaugurated a new ecological consciousness, a fresh way of treating human beings and nature as interdependent

[Henry David Thoreau](#) is the guiding spirit of American nature writing in general and American nature poetry in particular. "Shall I not have intelligence with the earth? Am I not partly leaves and vegetable mould myself?" he asks in *Walden* (1854). [Ralph Waldo Emerson](#)'s *Nature* (1836) is foundational, but *Walden* is a forerunner and a reference point for green writing and reading, green thinking. It would take a volume in itself to track the ways that American poets have envisioned the environment—in *Democratic Vistas* (1871) [Walt Whitman](#) calls nature "the only complete, actual poem"—but I would pause over [Emily Dickinson](#)'s garden poems and Whitman's luminous meditation "Out of the Cradle Endlessly Rocking" (1860), over [William Cullen Bryant](#)'s celebration of the prairie and [Robert Frost](#)'s terrifying notion of "design," over [Robinson Jeffers](#)'s California poems that mourn "the broken balance, the hopeless prostration of the earth / Under men's hands and their minds" ("The Broken Balance," 1928) and [Theodore Roethke](#)'s horticultural reminiscences, over [A. R. Ammons](#)'s ecological lyrics ("ecology is my word: tag / me with that"), [Wendell Berry](#)'s agricultural ideals, and [Gary Snyder](#)'s lifetime of lyrics, which often turn to Native American models for a sense of right relationship with the earth. [W. S. Merwin](#) also invokes native peoples for a reaffirmation of our connection to the natural world. I wish I had time to compare North American nature poems, which are so often sympathetic to natural forces, with those of Canadian poets, who often manifest, as Northrop Frye points out, "a tone of deep terror in regard to nature." There is an eco-feminist pastoralism that includes poetry in Susan Griffin's *Women and Nature: The Roaring Inside Her* (1978) and a recent anthology, *Black Nature* (2010), celebrates the overlooked tradition of African American nature poetry over four centuries. We are not yet done imagining the earth and envisioning the natural world.

In Kyrgyz writers Alykul Osmonov also described concept nature in his poems like Issyk-Kol, Fatherland and The White Birch. Here is an information about his life and writing style of this poet. Alykul Osmonov (March 21st, 1915 – December 12th, 1950) was a Kyrgyz poet, significant for his efforts to modernizing poetry in Kyrgyzstan. His main accomplishments were transforming poetry from an oral to a literary tradition, focusing upon secular themes with an emphasis on inner emotion, daily life, and nationalism, and translating numerous European authors into the Kyrgyz language, including William Shakespeare.

Osmonov was born in Kaptal-Aryk in Panfilov District, Kyrgyzstan, about 75 km west of Bishkek. He was orphaned at a young age and was brought up in state care, first in a Bishkek orphanage, then in a Tokmok orphanage. From 1929, Osmonov studied at pedagogical school in Bishkek, but owing to tuberculosis which he had acquired from one of the orphanages, he was forced to leave. Nevertheless, he was able to begin a journalistic career, working for several early Soviet-era Kyrgyz-language newspapers, including "Chabul" ("Attack"), "LeninchilJash" ("Lenin's Youth"), and "Kyzyl Kyrgyzstan" ("Red Kyrgyzstan", which continues to exist to this day under the title, "Kyrgyz Tuusu"). From 1939 to 1940, he served as secretary-in-chief for the Kyrgyzstan National Writers Union ("Кыргызстан Улуттук Жазуучулар союзу", which also

continues to exist today). A year before, he was granted membership into the Union of Soviet Writers.

His first poem, "Kyzyl Juk" ("Red Strings of Wheat"), was published in 1930, and his first volume of poems, TandagyYrlai (Poems at Dawn), in 1935. Eventually he would publish up to 500 poems, including the well-known volume, Mahabat (Love), as well as several major translations, including Shota Rustaveli's The Knight in the Panther's Skin, Shakespeare's Othello and Twelfth Night, and Pushkin's Eugene Onegin. Several of his poems were inspired by his various romantic escapades, in particular his first love, a woman named Aida, whom he pursued in 1934, and his failed marriage to ZeinepSooranbaeva (1941–1943), as well as the personal tragedies which seemed to pursue him, such as his parents' deaths or his own daughter's death in 1943. He, himself, would die tragically: in Bishkek of pulmonary disease pneumonia in 1950, at the age of 35.

Osmonov was awarded the "Stalin Prize" (USSR State Prize) in 1950, and posthumously the "Lenin Prize" in 1967. His face and a piece of his poetry are on the 200 Kyrgyzstani som piece, and there is a statue of him outside the National Library in Bishkek. Osmonov traveled throughout Kyrgyzstan, and today there are several museums in his honor, including Bishkek, Tokmok, Cholpon-Ata, and especially his hometown Kaptal-Aryk, in the area of Kara-Balta.

"Issik-Kul"

Issyk-Kul, Kyrgyzstan, wave-lapped lake
Young girls on our shore much merriment make
Coral bracelets, lost long centuries since
Seem to shine in your depths, and brilliance wake

"Fatherland"

Dress warmer, the road with ice and snow is spread
The winter's severe, the blizzard howls at hand
Your ice chill I take upon my own head
By the road I will wait, stop awhile, my Fatherland!
The nights are bad, may misfortune your road not tread!
That is cruel, if coming, you rain your steed to a stand
Your sorrow and grief I take upon my own head
Your tracks I will seek, stop awhile, my Fatherland!

In conclusion we can say that all poets of every country use concept nature in their works. They describe an everlasting relationship between the humankind and natural world. We can not imagine humankind without nature, because every our action is related with nature. Poets give their love for nature in their poems with stylistic devices like simile, metaphor, metonymy and others. When we are in nature we can feel happy and relaxed.

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