

**NATURE AND SYMBOLIC IMAGES IN KARAKALPAK, KAZAKH, AND UZBEK
MOURNING (JOKLAW)**

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Abstract

This article examines the artistic and semantic features of natural and symbolic images in traditional mourning songs of the Karakalpak, Kazakh, and Uzbek peoples. At the same time, the connection between the images of mountain, wind, and nature and sorrow, longing, grief, and the transience of life is analyzed. Furthermore, the role of these symbolic images of nature in conveying a person's inner mood was studied using examples from the text.

Keywords: Mourning (joklaw), symbol, image, nature, plot, genre, folklore, ritual.

Introduction

In funeral songs, nature images are widely used to artistically depict the longing, sorrow, pain, and fleeting life of the deceased. These images are not merely depictions of nature, but symbolically reflect a person's inner experiences and destiny. At the same time, expressing a person's inner difficulties through their appearance, creating an atmosphere of grief and sorrow, as well as a strong sense of the value of the deceased and the pain of loss, are all part of the primary function of nature images.

METHODS

Mountains, images of nature, express the height, strength, and high image of the deceased. In Karakalpak funeral songs, for example:

the original text:

Kelgenimde kel degen,
Keregińdi al degen,
Asqar tawım, tiregim,
Xosh bolagór jan ákem [1: 413].

translate

When I came, he told me to come.
Get what you need.
My high mountain, my support,

Goodbye, dear father – Through the image of the mountain

in these verses, the image of the father is meaningfully depicted, as he is the most important support in life, a strong support in difficult times, and no one else can replace him. In the Kazakh tradition of mourning:

the original text

Asqar tawım quladı,
Bayteregim suladı,
Jaratqan pende barlıǵı
Aq ólimge unadı [2: 51].

translate

My lofty mountain has fallen,
My Baiterek has withered,
All human beings created by the Almighty
Have departed into the white eternity.

In the Uzbek folk mourning tradition, this is explained as follows:

the original text

Aytmay desam bo'lmaydi,
Dog'ingiz o'ti ko'ymaydi,
Ishongan bog'im boy, otam,
Suyangan tog'im, boy, otam [3: 116].

translate

I cannot keep silent,
The pain you left will not let me rest.
My garden of hope, my father,
My mountain of strength, my father.

In these three examples of mourning, the image of the mountain represents a deceased father, a person who was the pillar of the family. However, in the artistic function of the mountain symbol in Karakalpak and Kazakh laments, there are unique features expressed through the movement of the mountain. In the lines related to the image of the mountain in the Karakalpak lament: «My mighty mountain, my support, goodbye, my dear father», the metaphor «my mighty mountain» is addressed directly to the father, implying that the mighty mountain symbolizes height, strength, power, and protection. The word «my support» further clarifies this meaning. The father, as the support, fortress, and support of the family, is equated to a mighty mountain. The mountain has not yet fallen during this mourning. On the contrary, the mourner bids farewell to his father, saying he was a high mountain. Therefore, the primary function of the mountain image is to elevate the status of the deceased and demonstrate their importance to their family. The image of the mountain in the Kazakh lament is presented with a special meaning. The lines «my mighty mountain collapsed» here indicate the death of a father or the primary support of the family. If in the Karakalpak text, the high mountain symbolizes a living, protective father, then in the Kazakh text, this mountain signifies the fall, the destruction of the family's former state, the loss of support, and the shaking of the spiritual world. Furthermore, in the Kazakh joktau, the image of the mountain differs from the «Baiterek» image, where the mountain and the poplar are measured as symbols of height, stability, defense, and life. Their fall and withering intensify the irreparable grief of the deceased. The image of the mountain in Uzbek folk mourning is used in a figurative, symbolic

sense, and its semantics are distinguished by their deep significance. In the lines «My mountain on which I rely, oh, my father» and «My mountain on which I rely, oh, my father», the word «mountain» serves as a metaphor expressing the image of the father, indicating his steadfastness and steadfastness in nature, as well as the father's endurance and resilience. In the phrase «my mountain on which I leaned», the primary symbolic sign of the mountain is that it is strong and can be relied upon, meaning the grieving person sees their father as the most reliable support in their life. Furthermore, in this lament, the image of the mountain represents a power that protects a person from external threats through its height and grandeur, portraying them as a protector. Along with these features, a similarity is noticeable in these funerals. For example, the root semantics of the «mountain peak» image are very close, as in all three images, the father is compared to the mountain peak as a support, a fortress, and a height. All three had personal goodbyes. This, in turn, increases the value of the father and the father. Thus, in the worldview of the three peoples, the mountain serves as a common archetypal symbol representing the strength and height of a man, especially a father, and his role as a fortress for the family.

In these lines of the Karakalpak mourning tradition, it is clearly reflected how the wind symbolizes fleeting life and separation. For example:

the original text

Biymezgil samal tap bolsa,

Sındıradı uwıqtı,

Shúkir etiń agajan,

Bir uwıgıń sııptı [1: 403],

translate

When an untimely wind comes,

It breaks the wooden support.

Be grateful, dear brother,

For only one of your supports has broken – Thus, through images of nature, he allegorically informs his elder brother of the untimely passing of his younger brother. We encounter similar lines in Uzbek folk lamentations as well. For example:

the original text

Qibladan kelgan shamol,

Bog'imni vayron ayladi,

Bemahal kelgan o'lim,

Jonimni vayron ayladi alla, [4: 52].

translate

The wind that came from the Qibla

Has destroyed my blooming garden.

The death that came before its time

Has shattered my soul, Allah.

In mourning songs, nature imagery serves to express the spiritual experiences arising from a person's departure from this world not directly, but in a symbolic and poetic form. Natural elements such as wind, mountain, water, rain, and sky are in harmony with ancient concepts

of human fate, life, and death, forming the mythopoetic layer of the lament text. From this perspective, the works of M. Juraev [5; 41-47]. His research on mythological concepts related to wind is of particular importance. The scholar investigates mythological images associated with the wind, such as Haydar, among the Uzbek people. M. Juraev links the connection between the image of Haydar and wind to ancient mythological concepts and emphasizes its existence as a free mythological image in pre-Islamic times. This view of the scholar provides an important methodological basis for the analysis of wind in a lament. This means that wind can be viewed not only as a «nature phenomenon» but also as a mythological image of nature that has a specific meaning and function in the ancient worldview of the people. Furthermore, the Russian scholar R.A. Sultangareeva notes that wind, as one of the primary natural phenomena of the universe, such as fire, earth, and water, is reflected in myths, traditions, and various genres of folk art. It demonstrates the multifacetedness and multifunctionality of the wind image. In particular, the scientist identified the dual properties of wind: on the one hand, the wind can disperse clouds, bring rain, lift mountains, and on the other hand, it can strike, destroy, bring diseases and bad news [6; 284-294]; thus, he distinguishes between positive and negative semantics. From this theoretical perspective, in the lines "the wind that came from the south destroyed my garden, it is precisely the destructive semantics of the wind image that are actualized. The following lines, «A restless death has emptied my soul», parallel this natural destruction with the disaster in human life. As a result, a semantic parallelism arises, such as «wind - garden - destruction» and «death - soul - destruction». It is paralleled by grief in human life and constitutes the compositional-semantic basis of lamentation. That is, destruction in nature is transferred to the internal spiritual destruction of man. In the Karakalpak mourning song, the lines (Beymezgil samal tap bolsa, uykt syndiradi) are also close to this poetic image, where the action of the wind is expressed through the destruction of the uyk. A broken pillar is symbolically associated with the destruction of the family's foundation. O. S. Chesnokova and T. F. Usmanov study natural phenomena comparatively based on Tuvan, Tatar, Russian, and Spanish riddles, specifically analyzing wind from the perspective of folklore poetics and linguoculturology. Nature connects various levels of human thinking, creates figurative associations, and is one of the archetypal constants of mythopoetic creativity. In particular, the image of wind in all four cultural traditions is multifaceted and metaphorical [7; 494], - puts forward this idea.

RESULTS

Applying this theoretical point of view to lamentations, it can be seen that the image of the wind is not a direct name for a natural phenomenon, but an archetypal image that conveys human experience through nature. For example, the lines «the wind that came from the south destroyed my garden» in the Uzbek folk lament demonstrate the metaphorical feature of wind. In this context, «garden» can be viewed not only as a real garden but also as a symbolic space associated with a person's prosperous life, their family environment, and the world they have created. The destruction of a garden by wind leads to the disruption of the integrity of human life. However, in the Karakalpak joklaw, the line «one of the (uwıq) broke» is used only to denote an object. In this case, (uwıq) means support, and (uwıqtın sınıwı) means the loss of

support. In essence, (bag) and (uw1q) are parallel images in two folk lamentations. Thus, the image of the wind can be viewed as a mythopoetic instrument that ensures a symbolic connection between nature and the human world in folk mournful songs. He parallels the destruction in nature with the sorrow in human life, intensifying the spiritual decline caused by the death of the deceased.

Conclusion:

The nature and symbolic images in the mourning of the three peoples deeply reflect the people's grief, longing, and respect for the deceased. While the mountain symbolizes courage and height, family support, and strength, the wind symbolizes the transience of life, the freedom of the heart, and a sense of longing. Nature images, by linking human life and destiny with natural phenomena, enhance the emotional impact of mourning. Thus, these symbols-images in mourning are an important artistic tool that expresses not only the grief of an individual, but also the worldview of the people, their understanding of life and death.

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