



# Philosophical Views of I.Yusupov

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**Abstract:** Ibrahim Yusupov, a distinguished poet of Uzbekistan and Karakalpakstan, is renowned for his philosophical poetry, which deeply connects the themes of homeland, human nature, and personal emotions. This article explores the way Yusupov's works address the emotional and philosophical dimensions of life, with a particular focus on his portrayal of his homeland, the Motherland, and his relationship with his mother. Through a close analysis of his poems, such as "Watan" and "Men qalada oqiganda," the article highlights the symbolic use of natural imagery and emotional depth to express complex ideas about identity, belonging, and love. Yusupov's poems reflect the evolution of his poetic thought, moving from youthful romanticism to profound social and political reflections. This study emphasizes the poet's skill in blending personal experiences with universal philosophical themes, shedding light on his contribution to the development of Karakalpak and Uzbek literature. The article also discusses Yusupov's poetic philosophy, his portrayal of human struggles and joys, and his enduring influence on national identity and cultural consciousness.

**Keywords:** Karakalpak Poetry, Philosophical Poetry, Homeland, Motherland, Poetry Analysis, Uzbek Literature, Symbolism, National Identity, Literary Criticism, Human Nature, Poetic Evolution.

## Introduction

Ibrahim Yusupov, a great, talented poet, created philosophical works based on his pure heart, no matter what topic he wrote. Because it is not difficult to feel that the poet's heart is pure and his thoughts are deeply meaningful. Also, when the poet describes his homeland with his birth husband, he describes this feeling by comparing it to his mother. When she thinks of her husband, she imagines to the poet the tender image of her mother from any exotic scenes in her village. Such signs are clearly indicated in the lines of the poet's numerous songs. For example, in his poem "Watan" (1963), written in past years, he says:

### Original:

"Sen eń dáslep shayqaldıń tal shaqasında,  
Men órmelep barıp sordım palıńdı  
Qabıgıńnan sırnay soǵıp shertken  
waǵımda,  
Sada sestıń bayanladı janımdı meniń.

### Translate:

"You are the first in the willow branch,  
I climbed up and sucked the honey  
When I blew a trumpet out of your husk,  
A simple voice told me my soul.  
I am a young branch of yours;

Men seniń bir jas putaǵıń, jasaw joq sensiz,  
 Dep bezildep suw boyında juwırdı sırnay  
 Durıs, – dedi dawısı menen jıńışke hám  
 minsiz,  
 Perzentine uya toqıp turǵan qurqıtday.  
 Quday ma, ya qurqılday ma? Kim sheber  
 eken?  
 Jarıqlıq-ay! – dedi anam uyaǵa kelip,  
 Sonda anamnıń miyrim tolı nurlı júzinen,  
 Tuńǵış ret tanıǵanman men seni kórip"[1].

I cannot live without you,  
 Rapidly ran along the water  
 "That's right," he said in a thin voice.  
 It is like a bird nesting in its nest.  
 God or a coward? Who is the master?  
 "Light!" said my mother, coming to the nest.  
 Then, from my mother's loving, radiant  
 face,  
 I met you for the first time when I saw  
 you."[1]

"Indeed, as the poet emphasizes, if there is no mother, it means that there is no mother to any person, to any living creature, in the land of birth, in the Motherland. The various life scenes here, small details are natural to an ordinary village child, but hard to imagine for some, are characteristic scenes for people with a poetic nature."[2]

## Literature review

In another work by I. Yusupov, "Men qalada oqıǵanda" (1987), a child analyzes the soil of their homeland in close connection with their mother. The following lines are very impressive:

### Original:

Sabaqtan kesh shıǵar edik  
 Men qalada oqıǵanda  
 Kún bata awıldan kelip  
 Kúter edi anam sonda.  
 Endi bazda mashinalı  
 Ótsem zuwlap sol káradan  
 Jelbirep aq oramalı  
 Meni kútip turar anam.  
 Hám tóbemdi kórgen sayın,  
 Quwanıp qol bılǵaǵanday,  
 Sharshadıń-aw, aylanayın!  
 Dep basımnan sıypaǵanday.

### Translate

We left school late  
 When I was in town  
 The sun is coming from the village  
 My mother was a chicken.  
 Now, with a car  
 Let us go by the way  
 White cloth  
 My mother was waiting for me.  
 And the more I see the roof,  
 As if with joy,  
 I am tired; I am tired!  
 He did not touch my head.

The meaning of the song's lines lies in the fact that they have a philosophical meaning, and the lyrical hero effectively conveys to the reader his feelings for his mother and his beloved husband, who has dropped his umbilical cord blood. At the same time, based on the natural depiction of the reality of life, the correspondence of the scenes in the lines "Elbirab's white shawl, waiting for me, mother" with the white shawl tied to the wood according to the program of Muslims at the head of the poet's mother's grave encourages

readers to think about life logically and philosophically, and most importantly, it directs them towards humanity, understanding the meaning of life.

## Methodology

"When it comes to the homeland, our society has predicted that the poet will first remember the black willow that rocked him on the stump, and that the image of this "black willow" (qara tal) will become a whole symbolic image." It is also clear that it is a natural phenomenon that he first understood his homeland as his own village. In the poet's work "Awıl-awıl" (1982), although he is given to a number of prose, he explains his beloved husband with a special joyful pathos, in which he raises the problems of today, calls his fellow villagers to modernity, describes the future image of the motherland in accordance with the time with an imagination based on reality. Such pictures, the ability to put a certain problem in the middle, are more useful than just a false, nonsensical cry: "I love you, Motherland!" On the other hand, it seems to show the breadth and depth of the poet's thoughts, the lyrical hero's thoughts. Nevertheless, the poet is not alien to his boundless joy and romance to such a born husband. For example:

### Original:

Úlken sháhár arasında,  
Qalıń terek arasında,  
Elespesiz bir awıl bar,  
Kegeyliniń jaǵasında.

"Tuwılǵan jer" degen sózdiń,  
Máni berip payqasına,  
Qoyar edim juldız etip,  
Aspandaǵı ay qasına.

### Translate

Between the big city,  
Between a thick tree,  
There is a small village,  
On the shore of Kegeyli.

The word "birthplace,"  
Let's put it this way.  
I would have starred,  
To the moon in the sky.

Thus, the poet's lines full of such a romance, which elevates the land of birth to the heavens, are pleasantly manifested, and it is known that all of them are thoughts born from an unbounded love for the earth where the umbilical cord drops blood. If young people who have just graduated from secondary school and are striving to become citizens of the city are keenly aware of this difference, it will be of great benefit both to our society as a whole and to them. Verily, the born husband of every man is for him a kingdom that cannot be exchanged for anything. Also:

### Original:

Nesiybeń mın jortsadaǵı,  
Kóp jerge duz tartsadaǵı,  
Dańq mártebeń artsadaǵı,  
Tuwılǵan jer ushın balasań,  
Oǵan bas iyip barasań,

### Translate

The thousand-year-old,  
A lot of salt tarts,  
The rising glory,  
You are a child for your native land,  
You bow to him,

- It is not for nothing that he said.

In general, if we read the poet's works about the Motherland and the birth of the husband in the early years, we find in them more signs such as youth romanticism, nostalgia for childhood, deep depiction of some exotic scenes, and the last works of the master of artistic words, several new aspects, his skill related to the change of time, his talent to open the veil of negative events happening in his native land. Such changes are natural because, with time and time, people change, and the poet's creative evolution grows.

## Result and Discussion

In general, I. Yusupov is considered one of the great poets. He draws a high philosophical conclusion from the small scenes of life. In many of the poet's poems, he vividly describes one scene of life, but he wants to connect it with his homeland and the fate of his people. All this arises from the breadth of his thoughts and imaginations, from his poetic feelings, from his love for the Motherland. In the poem "Ordenli Xalqima" Ibrayim Yusupov first and foremost draws historical conclusions about his native people, comparing his pain to the depths of the Black Mountain, which is a way of describing true talent. But the main thing is the poet's, the lyrical hero's joy in the people, his high quality of being with the warmth and cold of his people. The work deals with the lyrical hero's pure heart for the people, with a deep concern, humanistic feelings from a real perspective on the historical fates of the Mother people.

The poet's heart is tormented by the soil of birth and the present image of our mother husband, causing him infinite suffering. The depiction of the art of speech is very lively, therefore, although the fate of the Aral Sea is mentioned in the works of many of our writers T. Kayipbergenov, M. Seytniyazov, O. Abdirakhmanov, and others, I. Yusupov's passionate attitude towards the current image of our Motherland, where his lyrics are born, deserves high praise. Since our national philosophical views and poetry have conveyed such thoughts to the whole world about the threat to the Motherland, now the problems of the Aral Sea have become one of the world's problems. The President of our country will raise this issue at a meeting of the United Nations. As a son of the Karakalpak people, Ibraim Yusupov's artistic works are of great importance in the implementation of such works. In his works, the poet is not limited to describing the sad fate of our Motherland and the Aral Sea issue from a one-sided perspective. On the contrary, the poet's optimistic views in this direction are vast. This is more clearly reflected in his poem "Bul jer ele jor boladı ."[4] These lines in the poem analyze high patriotic feelings:

### Original:

"Bardur boljaw qábiletim,  
Bilgen nársem sol boladı,  
Sál azıraq sabır etir,  
Bul jer ele zor boladı.

...Awız suwıń duzlaq bolsa,  
Úyrengeń óz duzıń bolar...  
Duz tatıp ket degende de,

### Translate

"My ability to predict,  
That's what I know.  
Have a little patience,  
This place will still be hard.

...If the mouth is salty,  
You'll get used to it yourself.  
If you want to taste salt,

Tegin aytqan dep bolmaydı.

It can't be said for nothing.

Biraq jetpes óz jerińe,  
Qansha jaman degende de,  
Beyishtiń tap qaq tórine,  
Kottejd qurıp bergende de.

But to your own place,  
And how badly,  
At the very edge of Beich,  
Even when they built a cottage.

Óytkeni bir qarabaraq,  
Shóp emes góy, adam degen,  
Temir tamır urǵan daraq,  
Watan degen, Watan degen!" [5].

Because it's a cave.  
It's not grass, it's a man.  
The iron-rooted tree,  
Motherland, Motherland!" [5].

Here, the poet's words are not complex, they are simple, understandable, but they are described in their own reality. At the same time, the comparisons used by the great talent are of particular interest due to their modernity. In this poem, the poet also describes the Motherland in a strong connection, comparing it to the image of the mother who sucked her white milk.

Indeed, these are wise philosophical statements that are very impressive based on the reality of life. The poet analyzes such a world as a whole and demonstrates the power of the Motherland.

As I. Yusupov noted in his article, the poet's thoughts are not limited to her husband, but the entire planet is explained by her imagination, and the crying baby's voice in one corner wounds the poet's heart. The mastery of words analyzes universal thoughts by realistically writing such thoughts on white paper and calls people to humanity.

Philosophy explains the natural and social significance of man, his place in the world, his difference from living creatures. It shows the mechanism of human spirituality, which depends on the environment. Man's attitude towards the world is comprehensively analyzed in human philosophy as a great goal that determines the environment, even the ways and methods of self-transformation, and his own destiny. Philosophy about man is directly related to his interest, necessity, and conviction.

"Ibrahim Yusupov can be considered the Pushkin of the Karakalpak people in the 20th century. This comparison is not an exaggeration. Because it has a comprehensive basis; the deep realism of his creativity, a high level of mastery, genre diversity, and at the same time, his encompassing of socio-philosophical views allow for a comprehensive philosophical analysis of his works. If Ibrahim Yusupov's works were translated into other languages as skillfully and improved as our native language, our poetry would be recognized on a global scale at a higher level.

In our great and complex age, literature began to emerge, which considered it its duty to create an image of a person and give it a philosophical meaning. In the philosophy of the former Soviet Union, there were absurd ideas that "man is a labor resource," "man is the subject of labor." At the same time, he preferred intimidation, not recalling the individual

capabilities of each person, saying that there was one "part" of the machine, many "pieces" to replace it.

Modern times, social progress, especially the development of science and technology, their impact on a person's physical and spiritual image, their professional specialization, require their comprehensive study. Therefore, the understanding of man by modern poets is not a simple natural creature, that is, it is not a part of a machine, not just a labor resource, but a comprehensively developing concept. "Man is harder than stone, he is finer than a flower" (I. Yusupov).

From this point of view, the philosophical thinking in I. Yusupov's poetry corresponds to the modern view. The reason is that his poetry emerges from his wisdom and leads us to more wisdom. Through his philosophy, man understands the pleasures of the world. His works "a man who wants to engage in philosophy will not be without poetry." From the moment he studies poetic works - he learns philosophical thinking," the ancient Greek thinker convinced him of the truth of Plutarch's words.

In I. Yusupov's poetry, a person is an example of lively fighting, tireless personal courage. His life is as hard as a stone, as tender as a flower. The poet's thoughts about man are broad. In it, the dialectic of affirmation and annulment, love and hate, reveals the soul of a person, shows him joy, a happy path, and teaches him to make his life easier. He wants people to be better in a time of great joy. He sees the contradictory, acute struggle of the human world in his life and shows the way for his striving for a new life.

Poetry is the voice of the world, the true voice of truth. His law is the law of life. Therefore, taking into account the law of life, the poet talks with human philosophy to explain its flavor and beauty. After all, human philosophy is infinite, just like the diversity of events in human actions and aspirations. It reflects the dialectic of human life. In this matter, the poet seeks an answer to the question of who is the happy person, strives to analyze the impressive picture of happiness and unhappiness.

## Conclusion

In conclusion, it can be said that the People's Poet of Uzbekistan and Karakalpakstan, Hero of Uzbekistan I. Yusupov, made a significant contribution to the development of the Karakalpak literary process not only as a poet, but also with his literary translations, with about 100 literary-critical and literary-theoretical articles. In the author's articles published in print in various genres, which include issues of literary connection, philosophical sensitivity is pressing. I. Yusupov's poetic experience was able to ensure the depth of the content in his articles, the expansion of the scope of delivery based on artistic sensitivity to scientificity. In his works dedicated to representatives of the literature of fraternal peoples, based on events and reminiscences, he directs the reader to reading with interest and does not bore him.

In acquainting our people with representatives of the literature of fraternal peoples, their works, along with literary translations, the articles of I. Yusupov, which address issues of literary connections, play an important role. I. Yusupov translated classical works by



classics of world literature such as Pushkin, Lermontov, Geyne, Byron, Shevchenko, Hafiz, Omar Khayyam, Navoi, Makhtumkuli, Hamza, Vurgun, G. Gulom, H. Alimjon, Zulfiya, R. Gamzatov and others.

I. Yusupov brought Karakalpak poetry of the 20th century to unprecedented heights. He was able to demonstrate new forms of philosophical thought in his work, based on the boundless wide and rich possibilities of the Karakalpak language. In this field, the poet created a school of creativity. Undoubtedly, the poet's poetry has passed the test of centuries and remains one of the highest points of our national philosophical thinking.

If we look at any of Ibrayim Yusupov's works, we see that in his poetry, he considers life as eternal, as well as life, and deeply analyzes the dreams of humanity, the beauty of soul and body, who is proud of it and strives for good. His delicious lyrics and philosophical poems inspire the newly born country, its new free and prosperous life, contribute to its rise, and direct it towards the restoration of the spirituality of the people. Ibrahim Yusupov became known to the world as one of the stars of poetry. For poetry is eternal. If a person striving for good has dreams, if his love has not died, if his openness to beauty has not expired, if his feelings have not faded, if human qualities have not lost, poetry will definitely live, its roots will be strong, its light will shine.

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