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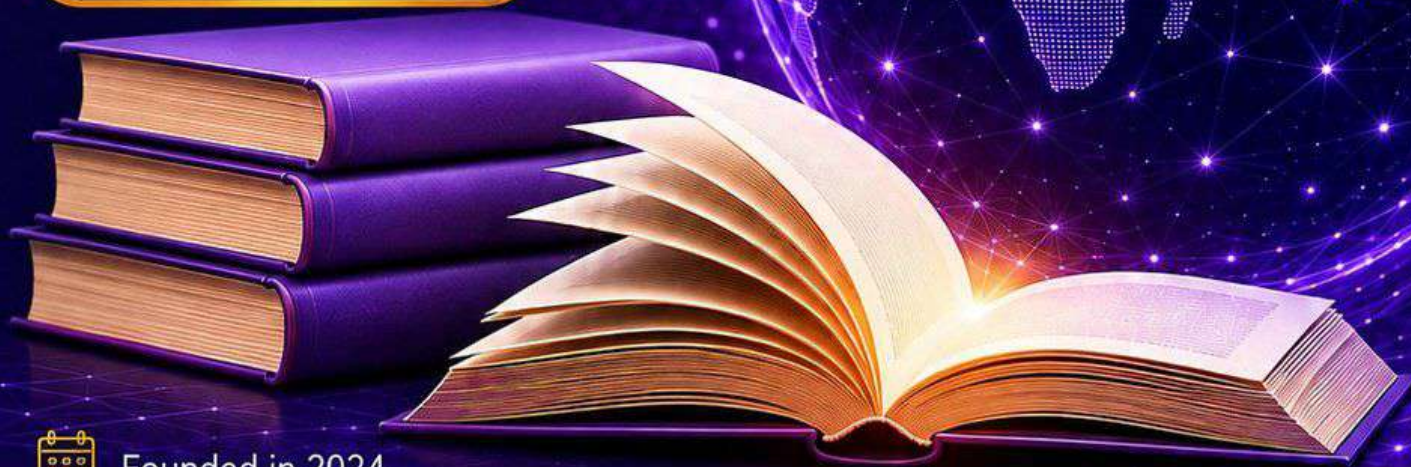
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ERKIN VOHIDOV VA TED HUGHES SHE'RLARI MISOLIDA SHARQ VA G'ARB SHE'RIYATIDA TABIAT SEMIOTIKASI

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Annotatsiya.

Ushbu maqolada ikki buyuk shoir Erkin Vohidov va Ted Hyuz she'riyatidagi tabiatning o'ziga xos timsollarining she'riyatdagi o'rni tadqiq qilinadi. Har ikki ijodkor tabiatga shunchaki bezak sifatida emas, balki insonning eng chuqur ruhiy kechinmalari va falsafiy o'ylarini ifodalashda foydalangan boy til sifatida ifodalaydi. Mualliflar asarlarni o'zaro qiyoslar ekan, she'rlardagi hayvonlar, o'simliklar va tabiat hodisalari ortiga yashiringan ramziy ma'nolarni ochib berishadi. Shuningdek, maqolada E. Vohidov ijodiga xos bo'lgan ruhiy uyg'unlik, vazminlik va falsafiy mushohadaga yo'g'rilgan sharqona yondashuv hamda T. Hyuz she'riyatidagi yovvoyi instinktlar, tabiatning shafqatsiz kuchi va yashash uchun kurashni birinchi o'ringa olib chiquvchi g'arb dunyoqarashi o'rtasidagi farqlar yaqqol ko'rsatib berilgan.

Kalit so'zlar: tabiat semiotikasi, qiyosiy tahlil, Sharq she'riyati, G'arb she'riyati, tabiat timsollari, ruhiy uyg'unlik, yovvoyi instinktlar.

СЕМИОТИКА ПРИРОДЫ В ВОСТОЧНОЙ И ЗАПАДНОЙ ПОЭЗИИ НА ПРИМЕРЕ СТИХОТВОРЕНИЙ ЭРКИНА ВАХИДОВА И ТЕДА ХЬЮЗА

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Аннотация.

В данной статье рассматривается как природа функционирует в качестве системы символов и знаков в поэзии двух выдающихся мастеров слова Эркина Вахидова и Теда Хьюза. Вместо того чтобы видеть в природе лишь статичный фон или декорацию, авторы исследования фокусируются на том, как оба поэта используют естественный мир как богатый, живой язык для выражения глубоких человеческих эмоций и философских размышлений. Через призму сравнительного анализа раскрываются скрытые смыслы образов животных, растений и природных явлений в их творчестве. Особое внимание в статье уделяется контрасту между восточным подходом Э. Вахидова, для которого характерны духовная гармония, созерцательность и философская глубина, и западным видением Т. Хьюза, где акцент смещен на дикие инстинкты, первозданную силу природы и суровую борьбу за выживание.

Ключевые слова: семиотика природы, сравнительный анализ, восточная поэзия, западная поэзия, природные символы, духовная гармония, дикие инстинкты.

THE SEMIOTICS OF NATURE IN EASTERN AND WESTERN POETRY: A COMPARATIVE STUDY OF THE POEMS OF ERKIN VOKHIDOV AND TED HUGHES

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Abstract.

This article explores how nature functions as a system of symbols and signs in the poetry of two outstanding figures: Erkin Vokhidov and Ted Hughes. Rather than looking at nature as mere background scenery, this study focuses on how both poets use the natural world as a rich language to express deep human emotions and philosophical thoughts. By comparing their works, we analyze the symbolic meanings behind the animals, plants, and natural elements they portray. This article also highlights the contrast between E. Vokhidov's Eastern approach characterized by spiritual harmony, patience, and philosophical reflection and T. Hughes's Western perspective, which heavily emphasizes wild instincts, raw power, and the struggle for survival.

Keywords: semiotics of nature, comparative analysis, Eastern poetry, Western poetry, natural symbols, spiritual harmony, wild instincts.

Introduction. Analyzing the differences between Eastern and Western poetic thought holds a significant place in literary criticism. Every culture shapes its poetry based on its unique historical, social, and philosophical contexts. In the poetry of Erkin Vokhidov and Ted Hughes, one can find a shared focus on the relationship between humanity and nature, as well as the inner world of the lyrical hero; yet their distinct poetic styles, descriptive techniques, and vivid imagery highlight profound creative differences. E. Vokhidov's poetry reflects an Eastern worldview centered on spiritual movement, inner harmony, and moral growth. In contrast, Ted Hughes embodies Western poetic realism, utilizing a systematic approach to nature coupled with raw, personal exploration. This study aims to identify the common and contrasting features in the poetry of these two masters, analyzing the distinct poetic universe that each creator inhabits.

Analysis and Methods. Although Erkin Vokhidov and Ted Hughes developed within different cultural climates and literary traditions, their creative works intersect in their shared depiction of universal human struggles, dialogue with nature, and deep philosophical reflections. Erkin Vokhidov perceives nature primarily as a mirror reflecting the human soul, a symbol of beauty, and an emblem of divine order. For Ted Hughes, however, nature represents a primal force, an arena for the struggle for survival, and the raw manifestation of animalistic instincts. We can clearly observe this contrast in the lines of Erkin Vokhidov's poem *On Humility (Kamtarlik haqida)*:

*Meva tugib shoxlari egilgan daraxt
Senga bir hikmatni eslatar har vaqt.
Ulug'lik belgisidir mudom kamtarlik,
Kamtardir koinot, kamtardir hayot. [1; 146-b.]
(A tree whose branches bend under the weight of fruit
Reminds you of a timeless wisdom.
Humility has always been the hallmark of greatness,
Humble is the universe; humble is life itself.)*

In these lines, nature serves as a school of patience and moral grace. Through the imagery of plants and stones, the poet extols human virtues and the essence of humility. From a semiotic perspective, the "fruit-bearing branch" and "wisdom" function as highly charged cultural meanings deeply rooted in Eastern philosophy and Islamic symbolism.

While E. Vokhidov's tree bends its branches out of humility and respect for nature, Ted Hughes's hawk in *Hawk Roosting* sits at the very top of the tree, looking down on the world with absolute, unyielding dominance:

*I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in
Zamin uzra qadam tashlab borar inson qat'iyatla,
Uning har bir nafasida o'tgan asrlar sadosi bor.
Ajdodlar ruhi poydor etgan bu aziz tuproq aro,
Har qadamda tarixdan buyuk bir sado bor[3;25-b]
(With resolute steps, humanity walks upon the earth,
With the echoes of past centuries in every single breath.
In this sacred soil, built on the spirits of our ancestors,
A grand whisper of history resonates with every step.)*

In this poem, the soil is not just a physical element of nature but a semiotic repository of history and memory. While Ted Hughes often views the earth as cold, ancient, and indifferent to human existence, Erkin Vokhidov sees the earth as alive, pulsating with the blood, memory, and spirit of past generations.

For Erkin Vokhidov, nature is a grand moral sanctuary. Through the quiet humility of a bending branch or the silent endurance of a stone, E. Vokhidov reconstructs nature as an ethical mirror, inviting humanity to seek inner harmony, patience, and cosmic connection. For Ted Hughes, however, nature is an amoral, unyielding force of raw survival. Through his fierce predators and frozen landscapes, the poet strips away romantic illusions, forcing the reader to confront the wild, unsentimental, and primal energy of existence.

Discussion. Although both poets represent the absolute peaks of their respective national literatures, their ways of perceiving the world are fundamentally divergent. For Erkin Vokhidov, history is defined by spiritual continuity; in his intellect, the past is seamlessly linked to the present through a moral and spiritual bridge. For Ted Hughes, however, history is not a sequence of social or human events but a process of biological persistence. When Hughes speaks of human "history," he refers to the predatory instincts preserved in our very blood. He critiques humanity as a species that has hidden behind the mask of civilization, choosing to forget its true, primal past.

Erkin Vokhidov prioritizes the innate elegance, grace, and inherent musicality of the Uzbek language. In his poetry, classical meters (such as *aruz* and *barmoq*) and intricate rhyme schemes are never mere structural choices; they are the very vibrations of the soul. He meticulously polishes his words, arranging each couplet with the precision of a master craftsman stringing rare pearls.

Ted Hughes's language, conversely, is raw, rugged, and bursting with visceral energy. Rather than chasing aesthetic beauty, he strives to expose the brutal, uncensored face of reality. Drawing heavily from the Anglo-Saxon roots of the English language, T. Hughes favors short, hard-hitting, and percussive words.

Staying loyal to the rich traditions of Eastern classical poetry, Erkin Vokhidov wraps even the most profound grief

in beautiful symbols, delicate metaphors, and gentle lyrical detours. He maintains a respectful distance from the reader, a quality that can be described as a form of aristocratic modesty and discretion.

While both poets are deeply attuned to the infinite nature of the cosmos, they express this awe in completely different keys. For Erkin Vokhidov, the universe is a sacred sanctuary of divine symbolism, order, and absolute beauty:

*Mag'rur qad ko'targan daryo va tog'lar,
Inson qadamingdan oladi quvvat.
Senga pichirlaydi yashil barg, bog'lar,
Borliq sajda qilar senga toabad. [4; 26-b.]
(The proud rivers and towering mountains,
Draw their strength from your human stride.
Green leaves and whispering orchards speak to you,
And all of existence bows to you eternally.)*

In these lines, Erkin Vokhidov depicts the close relationship between humanity and nature, whereas the human being is not merely a component of the natural world but its ultimate purpose, portrayed as the "crown of the cosmos" (*koinot gultoji*). The poet animates the rivers, mountains, and orchards, presenting them as living entities that serve humanity and draw strength from our very footsteps. From a semiotic perspective, Erkin Vokhidov's universe is strictly human-centered; every sign and symbol within it serves to validate human greatness and our inherent divine power.

In Ted Hughes's poetry, however, the physical body and raw instinct take center stage. He seeks to uncover the primal, animalistic nature of humanity that lies hidden beneath the polite mask of civilization. In his poem *The Jaguar*, the other animals in the zoo are depicted as sluggish, weary, and trapped in their confinement. Yet, even though the jaguar is locked behind bars, its wild spirit remains entirely unchained:

"He spins from the dearness of his shadow
To the darkness of his cage-floor. He who runs
Does not rest. He is a tiger.
He is a giant-killer. He is a shadow of blood." [5; p. 12]

In the poet's view, life is pure motion; if that motion stops, life itself grinds to a halt. While the other animals lie defeated and sluggish in their cages, the jaguar alone preserves its "truth"—the unyielding instinct to run, hunt, and exist. It knows no rest because its very nature demands action.

Conclusion. A comparative analysis of the poetic philosophies of Erkin Vokhidov and Ted Hughes reveals that while both bodies of work explore the depths of the sign of nature, their artistic skills diverge significantly. Continuing the rich traditions of classical Eastern poetry, E. Vokhidov's poetics frame the human being as the spiritual epicenter of the cosmos, as a creation bound to a divine will that achieves spiritual elevation through the realization of its own humility. His worldview is deeply rooted in enlightenment, moral purification, and ethical refinement.

However, in Ted Hughes's work, Western poetic thought manifests through raw instinct, vivid and dramatic depictions of the wild, the inherent friction between humanity and nature, and a reliance on powerful metaphors. His poems fearlessly expose the dark, instinctual undercurrents of the human condition, presenting nature as an independent, sovereign, and occasionally merciless force. By demonstrating Eastern and Western modes of depicting nature, we can conclude that these traditions complement each other and together provide a full, three-dimensional view of the human condition, reminding us that we are at once spiritual caretakers of the earth and wild, fragile creatures bound to its physical laws.

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