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The Portrayal of Nature-Human Relationships in Literature

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Abstract

This article analyzes the development of ecological culture and ecocriticism theory in the field of philology, particularly its role in expressing the relationship between nature and humans in Uzbek literature. In recent years, ecological research has served not only as an important factor in revealing the intrinsic connection between humans and nature through literary works, but also in the formation of new cultural and social consciousness. The article examines environmental issues, global and national catastrophes such as the drying up of the Aral Sea, as well as changes in human inner world and attitudes towards nature through literary imagery, using examples from the poetry of A.Oripov, H.Xudoyberdiyeva, and I.Yusupov. The importance of developing ecological consciousness in modern literary studies through an ecocritical approach and the concept of cultural ecology is also emphasized.

Keywords: A. Oripov, H. Xudoyberdiyeva, I. Yusupov, ecocriticism, ecological culture

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Edebiyatta Doęa-İnsan İliřkilerinin Tasviri

Öz

Bu makale, filoloji alanında ekolojik kùltür ve ekoeleřtiri kuramının gelişimini, özellikle de Özbek edebiyatında doęa ve insan arasındaki iliřkiyi ifade etmedeki rolünü incelemektedir. Son yıllarda ekolojik arařtırmalar, edebi eserler aracılıęıyla insan ve doęa arasındaki içsel baęı ortaya koymada önemli bir etken olmanın yanı sıra, yeni kùltürel ve toplumsal bilincin oluřumunda da rol oynamıřtır. Makale, çevre sorunlarını, Aral Gölü'nün kuruması gibi küresel ve ulusal felaketleri ve insanın iç dünyasındaki deęişimleri ve doęaya karřı tutumlarını, A. Oripov, H. Xudoyberdiyeva ve İ. Yusupov'un řiirlerinden örnekler kullanarak edebi imgeler aracılıęıyla incelemektedir. Modern edebiyat çalıřmalarında ekoeleřtirel bir yaklařımla ekolojik bilincin geliştirilmesinin önemi ve kùltürel ekoloji kavramı da vurgulanmaktadır.

Anahtar sözcükler: A.Oripov, H.Xudoyberdiyeva, İ.Yusupov, ekoeleřtiri, ekolojik kùltür

Introduction

Modern literature strives for a deep analysis of the complex, multifaceted relationship between humans and nature. Since the second half of the 20th century, the escalation of environmental problems on a global scale has forced humanity to reconsider how its activities negatively affect the fate of the planet. In this historical and cultural context, literature has also taken on a new social and moral task - to remind people of their responsibility to nature, to show the consequences of disrupting the ecosystem's balance, and to form ecological consciousness.

This approach, known in Western literature as ecocriticism, is now finding its unique expression in Eastern literary cultures, including Uzbek and Karakalpak literature. In particular, the Aral Sea tragedy - one of the most severe environmental disasters in the history of Central Asia - has left a deep mark on literary thought not only as a geopolitical or scientific problem but also as a spiritual and moral blow. This tragedy signified that not only nature but also humanity was losing its essence.

It was under these circumstances that Uzbek and Karakalpak writers - including Abdulla Oripov, Halima Xudoyberdiyeva, and Ibrayim Yusupov - reflected in their works themes such as the drying up of the Aral Sea, the ruthless exploitation of the motherland, human indifference to nature, and the inextricable connection between water and life in a deep philosophical, poetic, and ethnic context.

The topic of the environment is often considered secondary to economics,

politics, and art. However, the formation of complex social, political, and economic systems such as language, literature, and culture, which form the foundation of human development, depends primarily on a stable ecological environment. As history attests, great civilizations developed precisely in regions with favorable climatic and natural conditions, enabling cultural flourishing.

From this perspective, the Central Asian region we inhabit is one of the areas rich in natural resources with a temperate climate, which has cradled numerous civilizations throughout human history. Every inch of this land embodies myriad historical, cultural, and literary traces. While past generations left behind unique stories belonging to their time and place, these narratives have, in turn, found indelible reflection in works of art and literature.

However, today, on the threshold of the third millennium, planet Earth, with its history spanning four and a half billion years and a population approaching eight billion, faces serious environmental problems, climate change, and an ecological crisis. This “silent cry” of nature has not left indifferent scientists or creative minds. Many authors in world literature, illuminating this painful truth in their works, have sought to analyze the ecological crisis on an literary and philosophical level.

As a result of such socio-cultural imperatives, at the end of the 20th century, a new scientific direction called “ecocriticism” emerged within the framework of literary studies. This interdisciplinary analytical approach aims to deeply study the relationship between literature and the environment, enabling the analysis of the inseparable connection between humans and nature in various literary forms.

Methods

Over the past two decades, research on ecological topics in the field of philology has significantly intensified. Scientific studies conducted in this direction have not only enabled a fresh perspective on ancient and modern Turkic literature but also elevated this approach to the level of interdisciplinary and comparative analysis. The integration of philology with environmental research is making a unique and rich contribution to ecological literary studies conducted on a global scale.

These scientific investigations once again remind us of the inextricable link between humans and nature. The internal crisis of societies increasingly alienated from nature due to industrialization, urbanization, and technological progress is profoundly expressed through literary works. Proponents of the eco-critical approach emphasize the interdependence of human and nature's fate in literary texts, asserting that separation from nature has led humanity to a spiritual crisis. They are advocating for a new concept of humanity that prioritizes spiritual values.

Another noteworthy aspect is that eco-criticism has introduced a new approach to the concept of "community" in modern literature. While the traditional approach defined "community" as solely human society, ecological criticism interprets nature as an integral part of this community. This approach repeatedly emphasizes that humans are not rulers but rather part of the natural system.

Through years of literary research on environmental topics conducted in our country and abroad, hundreds of books, organized conferences, and courses and programs established at universities, ideas in this field are gaining wider acceptance. Put simply, the view that "humans are the only and most valuable beings in nature", shaped by historical, religious, philosophical, and social factors, is now becoming outdated. Instead, an approach that defends the right to life of the natural environment and all living beings alongside humans is gaining strength.

Moral systems have evolved over time, and the concept of community now encompasses not only people but also the earth's surface, waters, plants, and animals. Simultaneously, the realization that humans are ordinary members of the ecosystem is fundamentally changing our view of nature. Researchers, employing eco-critical methods, are conducting in-depth analyses of past and present states of land, water, plant, and animal communities. They are drawing attention to the decreasing number of sentient beings and striving to awaken a conscious attitude towards this issue in society.

Consequently, research in the field of environment and literature in our country has not only brought environmental problems to the forefront in all their aspects but also questioned the dominant position that humans have held for centuries. This has sparked new debates in which humans can no longer be at the

center.

Today, as a result of human activity, the world is becoming increasingly polluted, and our planet is warming up every year due to the release of uncontrolled carbon emissions into the atmosphere. Over the past fifty years, not only in our country but throughout the world, a great ecological devastation has occurred: lands are losing their fertility, water resources are decreasing, lakes and rivers are drying up, and sea and ocean areas are suffering serious damage. Since this ecological disaster often occurs in places far from human sight, ordinary people lack the power to save nature.

Therefore, in modern literary studies, the approach of ecocriticism, aimed at studying the relationship between ecological culture and literary imagination, is attracting increasing scholarly attention. This theoretical trend, which first appeared in the USA at the end of the 20th century, has today become an important component of cultural studies and literary studies on a global scale. The main task of ecocriticism is to analyze the interrelationship between culture and nature through literary texts, and to study environmental problems in a literary and aesthetic context.

As Hubert Zapf noted, ecocriticism not only illuminates environmental issues but also restores the social responsibility and relevance of the humanities in today's globalized world. Especially in Europe, the developing direction of cultural ecology interprets culture not as a separate system isolated from nature, but as a system interconnected with ecological processes, operating on the basis of energy and information exchange (Zapf, 2010).

According to this theoretical approach, literature serves as a cultural ecosystem that preserves humanity's ecological culture. It enriches human imagination, emotions, aesthetic views, and cultural memory, creating an alternative form of consciousness that opposes a society based on technocratic and economic standards. Literature provides deep knowledge not only about the external environment but also about a person's inner ecological consciousness - their spiritual world and culture.

The model of cultural ecology, based on an interdisciplinary approach, does

not deny the differences between the natural sciences and the humanities, but rather considers them as complementary systems. Therefore, literary studies is also distinguished as a field of knowledge with a unique, creative, and moral function in the development of ecological consciousness.

The relationship between humans and nature is one of the oldest and most relevant topics in world literature, particularly in poetry. While humanity's attitude towards the environment was initially expressed through mythological images, this theme later began to acquire much deeper social, moral, and cultural content in literary creation (Sipko, 2003). Notably, nature imagery in literary works manifests as an literary expression of a person's mental state, worldview, historical memory, and moral values. Moreover, as ecological consciousness is expressed in poetic language, poets strive to restore the internal, spiritual connection between nature and humans, expressing it through literary and aesthetic means. This confirms that the ecocritical approach is considered an important direction in modern literature (Gilyazhev, 2021; Bikbaev, 2016).

In Uzbek literary studies, the literary interpretation of the relationship between nature and humans has been examined from various aspects. Specifically, researchers such as F. Nabiev (1977), H. Qayumov (1983), N. Yuldasheva (1994), and M. Farmonova (1999) have highlighted the poetic functions of nature depiction in literature. Farmonova (1999) describes the reflection of nature in a work of art as follows: "The world around us is expressed in poetry mainly in two ways: directly through landscape lyrics or through poetic images. However, the crucial point is that in either case, the poetic interpretation of nature harmonizes with the personality of the lyrical hero, their inner experiences, the volcanoes erupting in their psyche, and passionate romantic turmoil" (Farmonova, 1999, p. 11).

This tendency is particularly evident in modern Uzbek poetry. The depiction of nature in poetry occurs in two main directions: firstly, admiring the beauty of the homeland, regarding the country with love, and understanding humans as an integral part of nature; and secondly, the need to preserve and protect this beauty and natural resources (Raximjonov, 2003).

In works presented as landscape lyrics, nature is not merely a figurative

device but also contains deep philosophical and ecological content. By personifying natural phenomena, poets evoke even deeper feelings towards the environment in the reader. For example, by combining winter landscapes with childhood joy, images of nature are transformed into symbols of peace, purity, and happiness (Jumayev, 1985).

In their works, writers interpret nature not only as an aesthetic object but also as a factor in preserving history, people, and national identity. They put forward a cautionary idea that if a person is indifferent to Mother Nature, they will face not only ecological but also cultural and moral degradation (Farmonova, 1999).

It is known that the extensive coverage of the theme of the struggle for nature's purity in literature is a product of the poetic interpretation of the disruption of the eternal balance in the relationship between nature and humans. "Indeed, our writers correctly point to the selfishness and irresponsibility formed in people towards nature as a factor that has created the root cause of environmental problems. The situation is the same in all regions and districts of Uzbekistan: rivers have been dammed and drained, the composition of water has been depleted, the structure of land has deteriorated, and life on it has been destroyed. The consequence is universal. Labor is wasted or the harvested crop becomes very expensive. The conclusion is this: it is necessary to treat nature as innocently as a mother, to show dedication like a child. A person must renounce their selfish philosophy and even part of the material benefits gained through it" (Jumanov, 1988).

On one hand, an imbalance arose in the relationship between nature and humans, and on the other hand, as a result of many years of mistakes and indifference to nature's gifts, the drying up of the Aral Sea, the heart of Central Asia, brought the ecosystem of our region to the brink of collapse. After this, even if belatedly, humans understood their mistakes before nature and realized the need to protect nature's purity like the apple of their eye. This, in turn, became one of the important factors in the formation of the theme of nature conservation in poetry.

Results

Another factor that formed the basis for the creation of poems dedicated to environmental issues is the preservation of nature, which has acquired a unique social character today. In recent years, the problem of nature conservation has become a concern for many of us, and humanity, realizing that its survival depends on the eternity of nature, has begun to protect existence collectively.

Thus, for the aforementioned reasons, a new form of the poetic image of nature emerged in poetry - a series of works infused with ecological philosophical reflections. Humanity's venture into space greatly expanded the possibilities for figurative depiction of nature, and in the minds of poets, everything from distant stars to particles of the microcosm before our eyes became literary subjects. The ecological crisis mentioned above paved the way for the expression of complex philosophical views and the cries of a troubled soul in the poetic image of nature. The harsh approach that prevailed for many years in scientific and technological progress and production, characterized by excessive violence and savage treatment of nature, has now been replaced by mercy and compassion towards nature. They convincingly argued that the roots of environmental problems can be traced back to the mythical theories that dominated the custom of exploiting nature for many years, and that our understanding is linked to the lasting effects of the difficult concepts our nature has experienced over the years. Those who understood the dire state of nature caused by the scientific and technological revolution and the creation of weapons of mass destruction began to feel the need to nurture Mother Nature and return to its pristine state. It was after this that the revival of ecological themes and traditionalism in the poetry of the 60s and 80s began organization of historical and disciplinary grounds when transforming from topics to others does.

In Uzbek poetry, the first works dedicated to environmental problems began to be created in the 1960s (Soliyev, 1989). This tradition, initiated by creators such as A. Mukhtor, E.Vohidov, A.Oripov, and O.Matyoqub, was later continued by young poets including U.Azimov, Kh.Davron, Sh.Rahmon, M.Kenjaboyev, M.Jalil, T.Jura, and

S.Salimov. One of the poets who successfully created a unique poetic synthesis of nature and man is A.Oripov. One of the artist's works that interprets the sufferings of a person guilty before nature and their complex inner world is the poem "Reserve". The preservation of our miraculous planet, the cradle of humanity, the protection of natural resources, flora and fauna, and the restoration of the eternal love and loyalty between nature and humanity are skillfully reflected in the poet's work:

Asraymiz o'simlik hilalarni
tayin, Asraymiz hayvonlar
kamyob zotini, Hatto atrofini
o'rab atayin, Qo'riqxon
deymiz so'ngra otini.

Sayoq ovchilarga uyon yo'l
bo'lsin, Jarima solamiz,
qamaymiz hatto, To u
tiriklarni tinchiga qo'ysin,

Qirilib ketmasin tirik dunyo to. (Oripov, 1981)

The concentration of rare plant and animal species in nature reserves is an extraordinary original basis for addressing ecological catastrophe. This is because many existing animals and plants have disappeared due to people's inappropriate activities. A nature reserve is a safe haven devised to protect nature from poachers. It is a part of nature that has somehow miraculously survived the destruction caused by modern industry, preserved for future generations. As the poet rightly said, showing kindness and compassion to these gentle creatures is a reflection of the human heart's generosity:

Munis mavjudodga mehr va
shafqat bu, Bu inson qalbida
porlagan hamiyat.

To yashar qaydadir bu yanglig‘
tuyg‘u. Har nechuk qirilib
ketmas tabiat.

(Mirzayev, 1990).

It is no coincidence that the poet calls for the preservation of “this unique gift inherited from our ancestors” - faith, conscience, and tender feelings. Because a “selfish and cruel” person is no different from a “bloody-mouthed predator”. If a conscientious person treats nature with integrity, considers the consequences of their actions, and if all pure-hearted individuals understand that the earth is our only shared home, then the beauty of the world would be eternal. A.Oripov is a creator who has perceived the subtle aspects of the relationship between humans and nature. The poet exclaims that if the noble feelings and virtuous qualities inherent in humanity “did not become as rare as a crowned crane” or if they “did not burn like an unworthy example in the fire” of stone-hearted people’s wrath, neither the world “weary of evil” nor the human heart would suffer. His:

To‘kayga o‘t ketsa yongay
bus-butun. Adolat borliqqa
yolg‘iz onadir.

Dunyo ham, insonlar qalbi
ham bugun, Yovuzlikdan zada
qo‘riqxonadir, -

These lines are worthy of being evaluated as humanity’s duty and responsibility towards nature, and as faith in the future of this sacred land. The Aral Sea, once envisioned as a symbol of goodness capable of eradicating evil from the face of the earth, has lost its identity due to the indifference, callousness, and betrayal of nature by the people of our century, who shouted: “Nature is our friend!” The plight of the Aral has become the world’s concern. The decrease in the

Aral Sea's water level has led to a deterioration of the ecological situation in our region. For years, we have been contemplating the fate of the Aral Sea. The drying up of the Aral Sea has created a very alarming situation for our people, and considering measures to save our region from this ecological crisis has become one of the main features of modern poetry in recent years.

In his poem "For the Aral Sea", dedicated to the Aral Sea disaster, poet Abdulla Oripov deeply analyzes the connection between the fate of the sea and the destiny of our nation, the future of our people and the ecological balance of our land:

Otang ketsa agar, ota
bo'larsan, Onaning o'rnini
bosgay qiz singil. Dengizing
qurisa ne ham qilursan,
Qayga bosh urarsan eng munlig' ko'ngil.

It is natural for a poet's works to be closely connected with historical conditions and social issues. The lyrical hero moves by unifying time and space; the way they understand the relationship between their inner world and the environment is directly linked to the current period, spiritual and ecological problems. In the second half of the 1980s, when environmental issues in national territories became acute and the future seemed increasingly bleak, these problems penetrated the poet's psyche. Especially in our geographical region, the ecological disaster, namely the drying up of the Aral Sea, has risen to the level of a threat to human life.

Subsequently, the issue of nature conservation in poetry became a cultural and social theme. Regional problems became the people's concern and found expression through the art of words. In the 1980s, this renewal was noticeable in Uzbek poetry. During this period, the following poems by Ibrayim Yusupov reflected various aspects of the attitude towards nature: "Bul yer ele zor boladi", "Umid ag'ashi", "Plaha izlep", "Aral elegiyalari", "Qiyin hal", "Qayta quruvning ballarina", "Xujdan monolog" ("This land will still be great", "The Tree of Hope", "Searching for

the Block”, *“Elegies of the Aral*”, *“Difficult Solution*”, *“To the Children of Perestroika*”, *“Monologue of Conscience”*), and others.

For example, in the poem “This land will still be great”, the hero is shocked by the state of ecological crisis and sees the problems occurring in the world in which he lives not as a result of circumstances, but as a consequence of human indifference. At the end of the poem, there is faith in the future and hope for the restoration of nature:

1. Astı da duz, ústi de duz, Jasap turgan
jerımızdın. Ashshıgoy dep nalımańız,

Tamǵan mańlay terimizdi. (Yusupov, 2002)

...

2. Zer kadirii bilii zerger, Sonday zaman kelgen
gezde, “Arendaga az-maz jer ber”,

Den jalinar dunya bizge... (Yusupov, 2002)

Also, in the poem “Umid ag‘ashi” (“Tree of Hope”), the protagonist hopes for a bright future and a change in people’s attitude towards nature. In the poem “Seeking the Scaffold”, issues are raised on a global scale - special attention is given to the conditions of the Aral Sea, Chernobyl, and other ecological regions.

In the poem “Aral Elegies”, the protagonist expresses the ecological awareness among people and national pain in a highly lyrical form. The poem consists of five sections, each exploring a distinct thought motif. The first section addresses the current ecological situation, the second portrays the beauty of nature in the past, the third analyzes the present time, the fourth connects thoughts and emotions, and the final section conveys confidence in the future.

In Uzbek poetry, Halima Xudoyberdiyeva stands out with her nature lyrics and poems dedicated to feminine grace and tenderness. Her poetry also includes numerous works addressing environmental issues and calling for a friendly attitude towards nature and all living beings. Particularly, in the poetess’s poem “Mother Earth”, we can read the following lines:

Qamishzorni kesib
o‘tgan tik, Haydalgan yer
tortar mehrimni. O, ona
yer poyonsiz kenglik –
Sof chiroying kuylatmas
kimni.

Halima Xudoyberdiyeva’s poem “Mother Earth” plays a significant role in shaping ecological culture in Uzbek poetry. In this poem, the poet expresses love for nature, respect for it, and the necessity of protecting it in a profound lyrical manner. The poem perceives Mother Earth as a living, boundless expanse for humans and all living beings, viewing it as the foundation and constant source of human life.

The poem portrays the delicate and vulnerable states of nature, highlighting the damage to natural habitats such as reed beds due to human activity, and emphasizes the need for affection and protection towards them. Through this, the poet draws attention to environmental issues and calls on society to maintain a friendly, responsible relationship with nature.

The poem “Mother Earth” emphasizes humanity’s harmony with nature, stressing the need to perceive nature not only as a resource but also as a source of honor and greatness. In the poet's work, the concept of ecological culture - love for nature, its preservation, and protection of its beauty and purity - is expressed in a strong lyrical tone. The poetess’s poem “The Bird’s Pain” is also a vivid example of compassion and humane treatment towards nature and living creatures:

Qushchani otdilar so‘ngi
bor qanot – Silkib-silkib
pastlay boshladi yerga.

O, odam! Shunchalar bag‘ritosh
hayhot -. Sho‘rlik qush bo‘g‘ildi,
ko‘mildi terga.

So'ngi bor talpindi qanotin
yoyib- Samoga... so'ngi
bor afsus quladi. Ovchi-chi
qoshida turar iljayib,
U qushcha dardini qaydan biladi.

In the poem, the bird is portrayed as a victim of human indifference and violence. The shooting of the bird, its falling into a dire situation, and descending to the ground symbolically represent an inhumane, harsh, and cruel attitude towards animals. The bird's attempt to rise into the sky "spreading its wings for the last time" demonstrates its struggle for life and its slight, yet persistent, will to live. Through this, the poet conveys that animals are also living beings capable of experiencing pain and suffering. However, the hunter's inability to comprehend the bird's agony and his indifference to its pain reveal humanity's heartless and merciless attitude towards animals. The hunter is depicted as a symbol of human apathy towards nature and its living creatures. This poem sharply criticizes people's cruel and callous treatment of animals. The poet urges readers to pay attention to the lives and suffering of animals, to protect and respect them. The poem expresses ecological and moral values, emphasizing the necessity of a compassionate attitude towards animals, in a powerful lyrical tone.

Discussion. In the third millennium, ecological culture encompasses not only the protection of nature but also the reassessment of society's spiritual values and the restoration of balance between humans and the environment. In Turkic poetry, poets interpret ecological culture as a profound connection between national spirituality, the inner world of humans, and the external world. Simultaneously, in their works, ecological issues are inextricably linked with national history and global environmental disasters (such as the drying up of the Aral Sea and water scarcity), which contributes to the formation of ecological culture based on both national and universal values. Through the analysis of the aforementioned poems, we have compiled a comparative table illustrating the attitude towards nature in all three poets:

Author	Form of Relationship with Nature (Updated)	Nature in Literature The Depiction of Human Relationships	example
Abdulla Oripov	National and social responsibility views environmental problems as a duty of both the state and the people	Illuminates ecological disasters within the context of social systems	“Qo’riqxon”. “Orol uchun”
Halima Xudayberdiyeva	Expresses personal affection and protection, as well as the ecological crisis,	Spiritual harmony between humans and nature, sensing ecological catastrophe	“Ona yer”, “Qushcha dardi”
	Through lyrical emotions.		
Ibrayim Yusupov	Reflects ecological and social disasters through philosophical-meditative, analytical lyrics	It covers the environmental disasters of the 1980s (the Aral Sea, Chernobyl) as well as national traumas	“Bul yer ele zor boladi”, “Aral elegiyalari”

In the literature of Turkic peoples, the issue of ecological culture is expressed through a unique and profound philosophical approach. In the works of creators

such as İbrayim Yusupov, Abdulla Oripov, and Halima Xudoyberdiyeva, environmental problems are portrayed not only as matters of protecting the external environment but also as issues closely intertwined with national consciousness, spirituality, and inner feelings.

Their poetry emphasizes love for nature, the harmony between humans and nature, and social responsibility. Notably, ecological disasters, such as the drying up of the Aral Sea, have left a deep imprint on the psyche of these creators, merging national and global concerns in the formation of ecological culture. Consequently, ecological culture is viewed not only as the preservation of nature but also as the spiritual growth of individuals and society, and the understanding of harmony between the inner and outer worlds.

As a result, these creators illuminate environmental issues in their poetry through philosophical, lyrical, and social analytical perspectives, contributing to the creation of new poetic genres and imagery. This significantly contributes to the development of ecological culture in literature and raises ecological awareness in society.

Thus, ecological culture is interpreted as a complex system inextricably linked not only to the protection of nature but also to the inner world of humans, spirituality, and the sustainable development of society. Such approaches in the fields of philology and literary studies serve as an important foundation for restoring harmony between humans and nature, and finding scientific and cultural solutions to environmental problems.

Conclusion. Literature is the most powerful medium that directly influences the human heart, intellect, and consciousness. In particular, the impact of poetry shapes a person's aesthetic taste, awakens their spiritual world, and urges them not to be indifferent to societal problems. Nature is an inseparable part of human life, and the issue of preserving and protecting it has risen to the level of a global challenge in modern times.

Therefore, the role of literature in forming ecological consciousness is extremely important. A person must learn to be responsible towards the

environment, to perceive nature not only as a resource but as a living and sacred environment. This sentiment can be cultivated not through laws, coercion, or force, but through spiritual awakening and conscious engagement. Literature, especially poetry with ecological themes, holds an unparalleled position in this regard.

In poetry, feelings of love, pain, responsibility, and care for nature are conveyed through vivid imagery, which deeply penetrates the reader's heart. The ecological cry from the poet's heart, a warning to humanity, the literary reflection of ecological disasters can serve as a catalyst for change in society. Thus, fostering ecological awareness through literary works has become not only an aesthetic but also a social and spiritual necessity.

Today, we must not only read ecological poems but also popularize them and convey them to youth, students, and the wider readership. This serves to understand the intrinsic connection between culture, morality, and nature. For a person's attitude towards nature is, in essence, their attitude towards themselves and the future.

Therefore, the only way to preserve nature is to awaken the human mind and heart, to cultivate a sense of responsibility through literature. Poetry is not only beauty but also truth, pain, and a call to action. Particularly, poems highlighting national environmental issues, such as the Aral Sea tragedy, are not just warnings but cultural movements aimed at awakening society.

From this perspective, the wide dissemination of works on environmental topics, their promotion through textbooks, mass publications, and cultural projects is an urgent task of our time.

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