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Bridges of Eternity: How the Lyrics of Abdulla Oripov And Boris Pasternak Intertwine Time, Landscapes, And Human Existence into A Universal Language of Poetry

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Abstract: This article explores the creative dialogue between two poets—Boris Pasternak and Abdulla Oripov—who belong to different cultural and historical traditions yet speak the universal language of poetry. It analyzes the key motifs in their lyrics: the philosophical interpretation of time, the role of nature as a metaphor for the inner world, historical memory, and the search for harmony in chaos. The comparison of Russian and Uzbek poetic traditions allows us to identify both the commonalities and unique aspects of their worldviews. The article highlights the significance of their works as a "bridge of eternity" connecting eras, cultures, and human existence.

Keywords: Boris Pasternak, Abdulla Oripov, poetry, time, nature, historical memory, philosophy of being, culture.

Introduction: Poetry as a Bridge Between Eras and Souls. Poetry is a bridge that connects hearts and eras. It has the power to transcend the boundaries of time and space, conveying eternal truths about human existence. Great poets, even when living in different times and countries, speak a common language of emotions, imagery, and philosophy.

Abdulla Oripov is one of the most significant Uzbek

poets of the 20th and 21st centuries. Boris Pasternak is a classic of 20th-century Russian literature. These two poets, separated by geography and culture but united by a deep understanding of the world and humanity, created lyrics that resonate in the universal language of poetry. Though they belong to different traditions, their poetry is united by profound reflections on existence, natural motifs, and historical memory. Their works can be seen as a bridge between times, landscapes, and the human inner world, forming a universal poetic language.

A Temporal Dialogue: Pasternak and Oripov Across Eras. Boris Pasternak, one of the key poets of the Silver Age, witnessed an era where historical cataclysms intertwined with deep personal dramas. His works, imbued with a striving for harmony, are not merely reflections of external chaos but an attempt to find eternal truths within it. For example, in the novel *Doctor Zhivago*, written in the 1950s and banned in the Soviet Union, Boris Pasternak explores the confrontation between the individual and history, showing how art and love become a salvation against the backdrop of wars and revolutions. This work, awarded the Nobel Prize in 1958, led to persecution by the authorities, highlighting the tragic role of an artist in a totalitarian era. Even during the years of Stalinist repressions, when many of Pasternak's colleagues fell silent or perished, he continued to seek a language for dialogue with eternity. His late poetry, such as in the poem "Being famous is not beautiful...", serves as a manifesto of inner freedom:

"The goal of creativity is self-giving, / Not fame, not success."

These lines are key to understanding his position: for him, art was not a tool for glory but a way to preserve humanity in an inhumane time.

Pasternak's philosophical depth is evident in his ability to see the eternal in the everyday. For example, in the poem "February. Get ink and weep...", he compares the creative process to natural forces:

"...While the thundering slush / Burns black with spring."

Here, the storm of spring becomes a metaphor for the birth of a poem, while the rain symbolizes tears through which the unspoken is expressed.

The theme of overcoming time through art is also present in the cycle "Poems of Yuri Zhivago", where the history of an individual dissolves into eternity. In "Hamlet", the hero declares: "I am alone, everything is sinking in hypocrisy. / To live life is not to cross a field." This is a reflection on choosing one's path, resonating with Pasternak's own existential searches.

Nature as a Co-Author: Landscapes as Philosophical Symbols. In Pasternak's poetry, nature is not merely a backdrop but an active participant in the dialogue about life and death. His landscapes come to life, transforming into philosophical symbols: snow, blizzards, and rain are not just settings but metaphors of purification and renewal. For example, in "A Winter's Night" ("It was snowing, snowing all over the earth..."), the snowstorm becomes a metaphor for cleansing, erasing the boundaries between the personal and the universal.

The theme of time and overcoming its limits through art echoes throughout Pasternak's poetry:

"In everything, I want to reach / The very essence..."

Boris Pasternak sought to grasp the depth of existence and convey the moment of eternity through art. For him, time was not only a sequence of historical events but also an internal rhythm of life, intertwined with nature, love, and creativity.

Abdulla Oripov's Poetry as a Bridge Between Eras. The poetry of Abdulla Oripov served as a bridge between the Soviet era and Uzbekistan's national revival. His lyrics, imbued with deep patriotism and philosophical reflections, depict the nation's complex path to self-determination amid historical transformations. While Boris Pasternak sought harmony in chaos through universal themes, Abdulla Oripov emphasized the connection with national roots, asserting that preserving culture is an act of defying time. In the lines "Burn, my soul, while you live, / Reveal to the people the truth of words", one can hear not only a call to spiritual devotion but also a declaration of the poet's mission. Here, the "fire" of the soul symbolizes unwavering dedication to the native land, while the "truth of words" alludes to the role of literature as a keeper of historical memory. These motifs are especially evident in the poem "Oldimga kel" ("Come to Me"), where Oripov, drawing on images of ancient cities and legends, reconstructs a dialogue between the past and the present, affirming the continuity of cultural tradition.

Like Boris Pasternak, Abdulla Oripov saw art as a way to overcome the fleeting nature of existence. However, while the Russian poet dissolved the personal into the eternal through nature and metaphysics, Oripov sought his foundation in national epic tales and folklore. For instance, in the poem "Motherland", he writes:

*"I am a blade of grass in your steppes,

A drop of water in your rivers..."*

This underscores the inseparable bond between a person and their ancestral land. The metaphor of the small and the great becomes a leitmotif of his work,

where individual fate is understood through the lens of collective history.

Even under the ideological constraints of the Soviet era, Abdulla Oripov remained true to national imagery, blending it with modern poetic forms. In the poem "The Tree of Life", he metaphorically portrays Uzbekistan as a tree with roots deep in history and branches uniting many peoples. This image became a symbol of unity in diversity, relevant to the post-Soviet space.

The Balance Between Past and Future

Abdulla Oripov's poetry is an attempt to maintain a fragile balance between the past and the future. As the poet himself wrote: "Time is a river, but memory is its shores." His legacy, recognized by state awards and cherished by the people, confirms that art is capable not only of reflecting an era but also of shaping its spiritual landscape.

Landscape as a Mirror of the Inner World. In Boris Pasternak's poetry, landscapes are not mere scenery but symbolic reflections of inner states. Russian winter, autumn, and spring awakenings serve as keys to understanding his worldview. In the poem "February. Get ink and weep...", nature becomes inseparable from poetic inspiration: snow, rain, and wind turn into co-authors of the poem, while the "thundering slush" of spring becomes a metaphor for creative passion. For Pasternak, landscape is the language of the soul, where a blizzard can symbolize turmoil, and dawn—hope. Similarly, Abdulla Oripov imbues Uzbekistan's nature with profound cultural and historical meaning. The images of steppes, scorching sun, and endless skies in his poetry are not just descriptions of his homeland but symbols of national identity and spiritual freedom. In the lines "Oh, my steppe, vast and free, / You are eternal and immutable in my heart," the steppe becomes a metaphor for the homeland itself—unchanging despite historical upheavals. Its boundlessness reflects the vastness of the national spirit, while the scorching sun embodies the warmth of love for one's land.

If Pasternak Often "Humanizes" Nature...

If Boris Pasternak often "humanizes" nature (for example, the blizzard "cries" or the rain "whispers"), then for Abdulla Oripov, nature attains a sacred quality, intertwining with ancient myths. In the poem "Call of the Ancestors", he writes:

*"The wind from the mountains carries the voices of millennia,

The songs of my land—like sacred nets."*

Here, the steppe wind becomes a conduit of ancestral memory, while nature itself turns into a temple where history comes to life.

Interestingly, in the works of both poets, landscapes overcome staticity: for Pasternak, they are dynamic, mirroring the movement of life itself ("It was snowing, snowing all over the earth / In all directions"), while for Abdulla Oripov, nature is eternal, reflecting the cyclical nature of time. In the poem "Night in the Steppe", the starry sky is compared to the intricate patterns on ancient ceramics, emphasizing the connection between natural phenomena and the cultural identity of the nation.

Nature as a Metaphor for Contemporary Issues. Abdulla Oripov also uses nature as a means of metaphorical dialogue with modernity. In the poem "The Cry of the Crane", migratory birds symbolize the longing for lost unity, while a dried-up riverbed serves as a reminder of ecological and social problems. Yet, even within these motifs, there is hope: "The steppe will bloom if the heart does not grow cold," he writes, linking the revival of the land to human spiritual resilience.

Thus, while Boris Pasternak reveals the depth of individual existence through landscapes, Abdulla Oripov transforms them into a collective portrait of a nation. However, both poets share a common vision: for them, nature is not a mere backdrop but a living interlocutor through which eternity speaks.

In world literature, the dialogue between cultures often serves as a bridge connecting nations, epochs, and worldviews. The works of Boris Pasternak and Abdulla Oripov exemplify this dialogue, where Russian and Uzbek traditions, refracted through the personal experiences of the poets, acquire a universal resonance.

Despite their different historical contexts—Pasternak, who lived through revolutions and wars, and Oripov, who witnessed the collapse of the Soviet Union and the birth of an independent Uzbekistan—their poetry speaks in the language of eternal values: freedom, memory, and love for their homeland. This study explores how these two voices, separated by time and geography, create a unified chorus where their differences only deepen the sense of mutual understanding.

Historical and Cultural Contexts. Boris Pasternak and Abdulla Oripov created their works in eras when culture became a battleground for identity. For Pasternak, who grew up in a family of an artist and a pianist, Russian literature was part of the broader European modernist movement. His early poetry was influenced by Symbolism, but by the 1910s, he sought his own path, blending metaphysics with an almost physiological perception of nature. During the Soviet years, his work—particularly the novel *Doctor Zhivago*—became a challenge to official ideology, asserting the artist's

right to inner freedom.

In contrast, Abdulla Oripov developed as a poet in Soviet Uzbekistan, where national culture had to balance between preserving traditions and conforming to socialist realism. His poetry, rooted in Persian classics (Hafiz, Rumi) and Turkic epics, became a voice of "quiet resistance"—through metaphors of the steppe, ancient cities, and folklore, he reconnected with the pre-revolutionary past. After 1991, Abdulla Oripov became a symbol of national revival, contributing to the creation of Uzbekistan's national anthem and promoting the Uzbek language as the foundation of cultural sovereignty.

Pasternak saw art as salvation from the dehumanization of history ("Do not sleep, do not sleep, artist, / Do not surrender to sleep").

Oripov viewed creativity as a duty to the people ("Burn, my soul, while you live, / Reveal to the people the truth of words").

Both poets, however, rejected the role of the artist as a mere "singer of the regime," choosing sincerity over political conformity.

For Boris Pasternak, nature serves as a mirror of the soul, where a blizzard symbolizes turmoil, and spring rain represents purification. In the poem "February. Get ink and weep...", the creative process merges with natural elements:

*"While the thundering slush
Burns with black spring fire..."*

Here, spring is not merely a season but a metaphor for the birth of poetry, where pain and joy are inseparable.

In Abdulla Oripov's works, the nature of Uzbekistan acquires a sacred dimension. The steppe in his poetry is both a homeland and a metaphor for eternity:

*"Oh, my steppe, vast and free,
You are eternal and unshakable in my heart."*

The scorching sun and boundless expanses symbolize the resilience of the people, while migratory cranes ("The Cry of the Crane," 1990s) become a symbol of longing for lost unity.

Comparison:

In Boris Pasternak's poetry, nature is dynamic—it "burns," "cries," "whispers."

In Abdulla Oripov's works, nature is monumental—like an ancient monument preserving the memory of centuries.

Art Against Oblivion

Pasternak perceived creativity as a way to overcome death:

*"And the day lasts longer than a century,
And the embrace never ends."* ("Nobel Prize," 1958)
His poetry is an attempt to capture the moment and transform it into eternity.

For Abdulla Oripov, on the other hand, words were an instrument of collective immortality:

*"My words are not shadows but footprints,
The winds of time will not erase them."*

To him, the poet is not a solitary genius but the voice of generations, a link between past and future.

Although there are no direct references between their works, their dialogue takes place within the shared space of world literature.

Cultural Dialogue Across Borders. By translating Russian classics, Abdulla Oripov reinforced Uzbek identity. Boris Pasternak, as a "European," placed Russia within a global context. Both demonstrated that the national is not provincial but universal.

Pasternak was a Nobel laureate (1958), and his novel *Doctor Zhivago* has been translated into dozens of languages. His dialogue with Rilke, Tsvetaeva, and European modernism made Russian poetry an integral part of world literature.

Abdulla Oripov was awarded the title of People's Poet of Uzbekistan, and his poetry became a hymn to national dignity. His engagement with Persian classics and the Russian school of translation showed that Uzbek culture is not an exotic curiosity but a living tradition.

The dialogue between Boris Pasternak and Abdulla Oripov is a conversation beyond borders, where Russian "metaphysical nature" meets Uzbek "poetry of roots." Both poets proved that true art transcends the dichotomy of "East–West"; it emerges where personal experience becomes the voice of humanity. As Abdulla Oripov wrote:

"Rivers flow into the ocean but do not lose their names."

These lines could serve as an epigraph to their shared literary journey, where differences only emphasize the unity of purpose—to preserve the light of culture in the darkest of times.

Abdulla Oripov and Boris Pasternak were poets of different eras, yet they spoke the same language—the language of eternal poetry. Their works transcend time and space, connecting traditions, landscapes, and philosophies of life. Both poets built "bridges of eternity," along which their readers continue to walk, finding reflections of their own thoughts and emotions in their verses.

Poetry, born in different corners of the world, reveals itself as a single stream carrying the voice of the human soul—eternal, like life itself.

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