

Artistic-Aesthetic Significance Of Poetic Image In Poetry

Nigoraxon Salokhiddinova,

Associate Professor of the Department of Uzbek and Russian Languages, University of Economics and Pedagogy

Abstract

The article discusses the importance of poetry as an artistic and aesthetic phenomenon. The artist's ability to give poetic brilliance to words, deep lyricism, and the ability to express feelings with extreme delicacy are analyzed.

Keywords. Poetry, psychological state, beauty, imagery, idealism, aesthetics, lyrical hero, image, detail, spiritual harmony.

In recent years, the tendency to rediscover with its novelty has intensified in Uzbek poetry. The possibilities of poetry have begun to manifest themselves more fully and vividly in all respects. In poetry, there has been an increased tendency to synthesize the processes of communication of the past, present, and future. The desire to understand the world and its content, one's own present and future, which are swaying towards the future, remains one of the main themes of our poetry.

As is known, there are various meanings of vision. The artist must be able to find among these shades of meaning the one that is most proportional to a particular psychological state, the one that logically corresponds to it. This requires, based on the internal content of the poetic context, to assign a specific artistic task to the chosen medium. It is not enough to put forward a logically based judgment, it is also important to wrap it in a "poetic dress", that is, to express it effectively through an artistic form.

There is no such thing as a judgment that is big or small. Any judgment serves to evaluate, define or confirm a certain phenomenon. And poetry is undergoing the process of becoming a sensitive seismograph, recording the most subtle fluctuations of the era and the human

psyche. This is undoubtedly a great positive phenomenon. In general, beauty in poetry is poetic beauty. "... Beauty remains beautiful even in a gesture"¹.

Poetry has grown not only in quality, but also in quantity. However, despite this, there are still few mature poems that are able to fill the gaps in the reader's spiritual world. In many published poems, the theme is repeated, insignificant details are brought to the center of the image. Most importantly, they lack the naturalness of imagery; the artistic image does not acquire a strong ideological and aesthetic significance. As a result, the poem resembles a mechanical sum of similes, adjectives, metaphors and other poetic elements. The details used do not serve to reveal the psychological aspects of the psyche of the lyrical hero. Therefore, replacing such details with other, even not very related in content, details does not seriously damage the overall artistic effect of the work. This indicates that the internal necessity of the image and detail is not sufficiently justified.

In the poem "Ghazalsan" by M. Turobova, spring is praised as follows:

*Yana keldi bahor sarvinoz,
Sevgim kabi aziz, muqaddas.
Bahor, bahor, qanotingni yoz,
Dilginamda uyg'otding havas.*

¹ Озеров Л. Мастерство И волшебство. Книга статей, 1972, с.12.

*Gullar bazmi,
Nur bazmi xandon,
Sevgi misol to‘ymay vasliga,
Men bag‘ringda kezaman shodon,
Kirsam deyma visol qasriga.
Buncha xushro‘y,
Go‘zalsan, bahor,
Yo‘lim nurli etding azal san.
Senga otash muhabbatim bor,
Yuragimda qat-qat g‘azalsan.*

It is not clear whether spring is being sung in the poem or just an abstract feeling. If spring is being sung, then it has its own image. When we think of spring, we imagine not just a spring breeze, but colorful landscapes. There are countless spring flowers, but each of them is unique. Spring also has an early and late season, each of which is completely different. For example, in Abdulla Oripov's poem "Spring", not early spring, but a "late" spring landscape finds its poetic expression:

*Dilbar kelinchakning ko‘ksida g‘ulu,
Zardolu shoxiga tashlar ko‘z qirin.
Barg aro shu‘lalar kaftlarmikan u,
Bahor tetapoya go‘dakday shirin.*

In these verses, spring is not presented in a general and abstract way, but through a clear, vivid image. Every detail is subject to internal logic. M. Turobova, on the other hand, unnecessarily piles up metaphors such as "carnation", "as dear as love", "holy". The worst fault for a poet is not knowing the exact criteria of words. Therefore, in the next stanza, lofty combinations such as "a feast of flowers, a feast of light" appear. The metaphor "Visol Castle" is completely inappropriate: it gives the impression that it arises only from the requirements of rhyme. The task of the following verses is also abstract. True poetry, as Federico García Lorca noted, "A poem embodies proportion and poetic harmony. If a poem does not have internal order and harmony, nothing — even the

most beautiful metaphors — can save it from abstraction."². With this requirement, let us pay attention to the above excerpt from A. Oripov's poem "Spring". The thoughts in each line complement each other and cannot "live" without each other. The details used to reveal the state of the charming bride are chosen with extreme skill. The clarity and brightness of the image are so high that the reader involuntarily feels which stage of spring is being described. Only four lines. But these four lines embody a certain time, a certain mood, the bride's inner state, and her dreams and aspirations. The direction of the details in the lines also acquires ideological and aesthetic value because they are in harmony with the bride's mental state. This is not a simple message, but a poetic and psychological expression that is the product of subtle observation. Therefore, in a real poem, a detail is not accidental. It is selected based on internal necessity and serves the general idea. Only when the image, detail, and mental state are in harmony with each other does the work achieve artistic perfection. Otherwise, the poem cannot go beyond the sum of metaphors and lofty words.

As can be seen from the above examples, it is all about the character of the experience and its individual qualities. Literary articles and reviews often talk about the birth of the experience, the uniqueness of the poet, but the role of these individual characteristics in artistic expression is not sufficiently revealed.

In most cases, they limit themselves to the general idea that "feeling has an individual character, therefore such and such a poet depicts autumn or spring in his own unique, irreplaceable colors." Of course, the individuality of feeling cannot be denied. However, this is not the main point.

² Федерико Гарсио Лорка. Об искусстве. М., 1971, с. 139

Despite the relative diversity of people's spiritual worlds, there is still some commonality in their psychology. It is only on the basis of this commonality that artists can express emotional states. The image, detail, poetic devices in the poem serve as a means of conveying this emotional state to the reader.

Everyone feels, thinks, rejoices or suffers. But not everyone has the ability to artistically express these experiences. An experience in itself is not yet art. Transforming it into poetic beauty, raising it to the level of generalization, transforming an individual feeling into an aesthetic phenomenon that applies to everyone - this process determines the creative skill. Therefore, it is not the individuality of the experience that is important, but how it is embodied in artistic form. If the poet can transform his experience into an image based on internal logic and aesthetic necessity, then the individual feeling acquires a general aesthetic value. Otherwise, it remains at the level of a mere personal feeling. Therefore, the value of a work of art lies not only in the sincerity of the experience, but in its ideological and aesthetic perfection. An individual mental state becomes a true poetic phenomenon only when it is raised to the level of generalization through images and details. The aesthetics and logic of the poet are directly related to his creative influences. At the same time, the analysis of the poet's works reveals the depth, vitality, truthfulness of his character and the nature of lyricism. The most important aspect of lyricism is the poet's ability to convey his inner experiences and feelings to the reader. The subtle aspects of lyricism are clearly manifested in the poems of the poetess Saida Zunnunova. This is especially noticeable in reflections on life and death, human experiences and spiritual experiences. For example, in the poem "The Rose Was Hidden from Me", the subtle

experiences of the human psyche are expressed through nature:

*Daraxtlar gullabdi menday,
Hatto sezdirmasdan tug'ibdi g'o'ra.
Yana pinhon dilga g'unchalar siri,
Yaproqlar kattayib tortibdi xira.*

Such images allow the reader to experience the beauty of nature and the lyricism that is in harmony with human emotions. The poet can also make the images vivid and sensitive to create intimacy with the reader's inner world. For example, "**Yaproqlar kattayib tortibdi xira**" Expressions such as not only describe the external landscape, but also harmonize with the spiritual experience of a person. Each detail reveals the inner world of the poet, increasing the depth and sincerity of lyricism. Thus, lyricism in the poetry of Saida Zunnunova is an aesthetic phenomenon formed through the artistic expression of the poet's individual feelings, the combination of nature and human experiences.

The poet's main immediacy and calmness constitute the essence of her poetic work. This immediacy and attention to detail allow the reader to convey their interconnectedness and indifference. Through this, the poet expresses her thoughts, experiences and imaginations more clearly and effectively.

The poetess fully takes into account the passage of time, the change of seasons and the transformation of nature when creating her unique images. For example, in the line "The trees bloomed like me", the loss of greenery, the change of leaves and the indifference in their perception are described as a natural process that occurs quickly. At the same time, these changes also create harmony in the human soul.

In a way characteristic of the poet's style, the subtlety of lyricism, vital fear and sincerity are gradually and naturally instilled in the reader. Through this relatively slow

but profound process, a perfect harmony of images and feelings is created.

In the process of analyzing all events, each poet reveals his spiritual wealth and tries to convey them to the reader. The authenticity of lyricism, the sincerity of the experience are determined by the characteristic of the description of the event, the truthfulness of the detail and the criteria of generalization. Because external, objective material is processed through the individual psyche of each artist. In this way, the poet's mental state and experiences are conveyed to the reader aesthetically and ideologically, and lyricism is perfectly expressed.

References:

Oripov A. Ehtiyof farzandi. – T.: Yosh gvardiya, 1988 – B.19

Salokhiddinova Nigoraxon Inomjonovna. (2026). Landscapes Of A Woman's Heart In The Poetry Of Zebo Mirzayeva. International Journal Of Literature And Languages, 6(02), 115–116.
<https://doi.org/10.37547/ijll/Volume06Issue02-26>.

Salokhiddinova Nigoraxon Inomjonovna . The poetics of Halima Khudoyberdiyeva's poetry. International journal of scientific researchers.
https://scholar.google.com/scholar?hl=ru&as_sdt=0%2C5&q=wosjournals.com&btnG.