

ARTISTIC IMAGE IN UZBEKISTAN LITERATURE AND IT'S IMPROVEMENT

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Annotation: This article reflects the relationship between the theme and the image in poetry. The definitions of the artistic image in literary criticism are discussed, and the classification of images in the poetry of Azim Suyun is presented.

Keywords: theme, image, artistic image, poetic image, concept, artistic image

In fact, the concept of artistic image is widespread, and it is observed that the word "image" and its interpretation as a term have been mentioned in our literature since the beginning of the 20th century. But this does not mean that the concept of image and imagery did not exist in Uzbek literature. The concept scientifically based on Plato, Aristotle and Forabi, that is, as a result of being influenced by it, artistic reproduction, artistic perception of reality and thus creating an image, has existed in our literature since very ancient times. For example, we can cite folk tales such as "To'fon", "To'maris", "Shirok" and stone inscriptions such as "Kultegin", "Tunyuquq". In particular, in the tale of "To'fon", the whole situation is expressed as an artistic image. In the tales of "To'maris" and "Shirok", the character form of the image is actively used. The Kultegin and Tunyuquq stone inscriptions depict patriotic figures who held an important place in the Turkic state. Later, this process moved to written literature. In particular, Mahmud Kashgari's "Devoni lug'otit turk" contains valuable comments about the artistic image. In particular, "tadu - human nature", "tada-tata - landscape, this piece of land visible from ten steps of the ground". The first of these words is closer to the character, while the second means the landscape. In another place in this text, six meanings of the word "caw" are given. The first is the word of the fathers; the second is a story, reporting ancient events; the third is a story, telling an event; the fourth is a treatise, letter, small booklet; the fifth is a word, speech; the sixth is a conveyer of previous messages, news, almost all of which are considered to be related to literary studies. However, when we say word, speech, we can also understand the word that creates an image. Therefore, here M. Kashgari is considered to have expressed a concept related to literary studies.

Concepts related to the artistic perception of reality can also be found in the works of Yusuf Khos Hajib "Kutadgu bilig" and Ahmad Yugnakiy "Hibat ul haqoyiq". To prove our point, we cite the following verse by Yusuf Khos Hajib:

The dark night, the bright day are far from each other,

The green water is not a red grass guest.

Yusuf Khos Hajib, answering the question of who will be the minister, convincingly revealed the two sides of human character through symbolic images. The detailed images of dark night, bright day, green water, red grass express a high philosophical conclusion. That is, by emphasizing that night and day are naturally far from each other or that red grass does not grow in green water, it is conditionally stated that people with dark hearts, like night, can never work together with people with bright faces and bright hearts like the sun, therefore, when governing the country, it is necessary to be careful in separating people according to such aspects and, if necessary, gathering them together.

So, in Uzbek literature, the poetic image and its interpretation have been developing in a unique way for each era and creator since ancient times. By the 20th century, the lyrical subject in a poetic work had become relatively socialized, and a number of evolutions took place in the small world of the lyrical hero, and now the poetic images they used also began to differ from those in classical literature. For example, in the works of bright representatives of modern literature such as A. Avloni, Tavallo, Siddiqi-Azjii, H.H. Niyazi, who worked in the late 19th and early 20th centuries, images of an enlightening and provocative nature predominated, while by the 1920s, poetic skill had risen in the works of artists such as Fitrat and Cholpon, and through symbolic and figurative images, the tragedies of the era, national freedom, and especially the issue of freedom of the soul became the main ideological and aesthetic motif.

It should be noted that in the late 19th and early 20th centuries, a change occurred in the inner world of the lyrical image in evolutions, including issues such as the socialization of topics, changes in emphasis, and ideological one-sidedness, were discussed in a chapter of his doctoral dissertation by literary critic U.Khamdamov, who cited the internal and external factors of such evolutions, using Furkat's poems "About Vistavka" and "Gymnasium" as examples.

We witness that the main theme of the poetry of the late 1920s and 1930s of the 20th century was a call to work against the backdrop of social problems, singing the ideas demanded or encouraged by the policies of the former Soviet Union. However, despite such ideological pressures, our poets tried to create beautiful examples of poetry even in these periods. In particular, the poems written during this period by our poets such as Oybek, G.Ghulom, H.Olimjon, U.Nosir, Mirtemir, M.Shaikhzoda, A.Mukhtor, Zulfiya, with their poetic charm, continue to acquaint the reader with elegant feelings even today. By the 50s-60s, a new upsurge began in Uzbek poetry. The relative freedom that began after the death of Stalin introduced talents such as G.Ghulom, Oybek, Mirtemir, Shaikhzoda, Zulfiya, A.Mukhtor to Uzbek poetry, along with E.Vohidov, A.Oripov, and later Rauf Parfi, Amon Matjon, Amon Mukhtor. They began to re-arrange the words of such artists as Cholpon, Fitrat, and U.Nosir, who had already been stifled in the 30s, and to touch the heartstrings in a new poetic content.

The poetry of the 70s-90s of the last century occupies a separate page in the Uzbek literature of the 20th century. The work of a group of young people who entered poetry at the end of the 60s - Tilak Jora, Khurshid Davron, Usmon Azim, Azim Suyun, and Shavkat Rahmon - became a mirror of the poetry of the era. The lyrical heroes of the poems they created are distinguished by the fact that they embody the acute socio-spiritual feelings of the era. The poetic images used in the poems also served to enrich the imagination about the poetry of the era.

In particular, Rauf Parfi, who began his work in the 1950s and published his first poem in the early 1960s, although the scope of the subject matter is traditional - love, the fate of poetry, poetry, and topics aimed at revealing various landscapes of the human heart - dominates in his works during this period, he stands out from his contemporaries with a way of expression that differs from his contemporaries. In the poet's poem "Ordinary Conversation", the meaning of life, the concept of vitality is the main theme. However, this traditional theme is reflected in a completely different interpretation in the expression of the poem.

Life is very simple,

It is like eating a bunch of grapes.

It is as complex as cutting the royal veins of life.

By creating new poetic images in the poem, the poet illuminates the concept of life and its philosophy through contrasting images in the lines. The poem is written from beginning to end in an antithesis, interpreting life as a phenomenon between philosophical concepts such as simplicity and complexity. The poet uses many poetic devices to reveal the idea he wants to

express in the poem. The philosophical concept reflected in the poem - the interpretation of Life - is unique. The poet likens the first part of this uniqueness - simplicity to the detail of a "single grape", and the second part - complexity - to the "branch of life". The poet has given the poetic elements - grapes and the main stem - a great artistic load, a great philosophical content. Indeed, life is very sweet, like a grape, and at the same time very complex, as if it were a painful act to cut the main stems of life. The soul of the lyrical hero strives for beauty, goodness, strives for truth, the original. The main poetic image that holds the poem is life. Life is eternity. Life is a book. A simple, complex, multifaceted and diverse book. This book is imprinted with all the various manifestations of humanity - with all its complexity, with its heavy tragic points, with its simplicity and elegant beauty - for eternity. How to finish the book of life depends on the person himself, on his complex fate. In describing the multifaceted complex puzzle called life, the poet realizes through poetic elements such as hour, time, eternity, the fruit of life - Me and You, flower, letter, ego, existence and non-existence, greatness, book. It is not so simple to reveal the essence of the poem to the reader. Therefore, the poem embodies the poet's philosophy of life, his sharp poetic vision, and new discoveries. It is worth noting that Rauf Parfi introduced a new direction to poetry starting from the 60s-70s. He created the basis for the expression of traditional poetic images with a new meaning and content. Such methods of expression had previously been used in some poems by Askar Mukhtar. In the poet's poems, civic motives, relationships between nature and people, and the motif of love are inextricably linked, first of all, with the human heart and its experiences. escribed. Turning to the heart and its extraordinary expression is a characteristic feature of Rauf Parfi's poetry. We observe this in a number of poems by the poet dedicated to poetry and poetry, turned to the heart and soul, as well as on the theme of nature. As a characteristic feature of all of them, the lyrical hero's heartfelt feelings and tender feelings are leading. In this poem, dedicated to Abdulla Oripov, his poem "Poet", the basis of Abdulla Oripov's work, the event that forced the poet to take a pen in his hand and pour out his sorrows, is manifested in essence - Hazrat Inson.

It is not nature that made the poet sing,
Hazrat Inson who made the poet sing.

This pathos, that is, glorifying and singing Hazrat Inson, is one of the important features inherent in all of the poet's poetry. We can see this in the example of the poet's poems on various topics. The subject matter of the poet's poems is very wide. We can observe both poetry and the specific pains of the heart in his poems, which reflect various aspects of nature. Accordingly, in the poet's poems, a bird perched on the window sill, the rain falling as it hits the window panes, the dawn breaking through the darkness and white clouds looking out the window, and the snow falling in drops from the window are all represented as unique poetic images. No matter how colorful the images are, Rauf Parfi's poetry serves to reveal the poet's feelings and emotions. These features inherent in Rauf Parfi's work, the uniqueness of expression, the extraordinary selection of poetic images, and the evolution towards the inner human being began to be reflected in the poetry of his followers, Osman Azim, Shavkat Rahmon, and other poets. In particular, the unbridled experiences, interpretations, and expressions of the human soul reflected in Osman Azim's works such as "This Stone...", "I Broke the Chains...", "I Found Happiness in Happiness...", "Black Night...", "Horish", "The Scent of Flowers...", "Qavs", "Ertak", "Javzo", "Hut" and a series of ballads are distinguished by their extraordinarily found poetic images and symbols. In such poems of the poet, words become figurative and create a stylistic uniqueness in expressing the experiences of the soul.

We can also observe such a feature in the poetry of Shavkat Rahmon, who entered the field of creativity in succession with Osman Azim. In the poet's poems, we can see that the landscapes

of the human soul are expressed through various poetic images. In his poems such as "Song of Freedom", "Ocean", "Introduction", which are imbued with civic motifs, and in his poems such as "Nigor", "Dastaxat", "Khayol", "Ozgalar dardi...", "Chaqin bolma...", "Vaqt" and a series of poems dedicated to images of nature, which reflect human experiences, we witness the figurative drawing of the diverse world of the soul with symbolic expressions.

From the above brief observations, it is clear that the work of young poets of the 70s-90s has a special status in Uzbek poetry, and the poetic research that they have manifested in their work is distinguished by its uniqueness. During this period, a new direction began to appear alongside traditional poetry - representatives of poetry expressing the dramas of the human heart in a more symbolic and figurative way. At the same time, traditional poetry also discovered its new representatives and created the basis for our literature to rise to a new level. In this, the traditional poet Azim Suyun, whom we have made the object of our research, undoubtedly has a worthy place.

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