ANALYSIS OF POETIC IMAGES IN THE POETRY OF MUHAMMAD RAHMAN

Sarvinoz Baratova Sherbekovna

E-mail: sherbekovna104@gmail.com

Alisher Navoiy Tashkent State University of Uzbek Language and Literature

Tashkent, Uzbekistan

Annotation: This article analyzes the characteristics of the creation of poetic images in the works of one of the major representatives of Uzbek poetry - Muhammad Rahmon. Images formed in the poet's artistic thinking are deeply analyzed through poetic means of expression - epithet, metaphor, antithesis, autology. Based on examples taken from the poems of Muhammad Rahman, the richness of imagery in terms of meaning and form, their harmony with the lyrical-philosophical layer are shown. Also, through the images, it is highlighted how the poet artistically and aesthetically expressed the realities of life.

Keywords: poetic image, metaphor, epithet, antithesis, autology, imagery, lyrical thinking, artistic expression.

Literature performs the task of expressing various aspects of the human psyche, pain and joy, inner experiences through artistic and aesthetic methods. Poetic thinking and poetic image are an integral part of this process. The poetic image is formed by means of artistic words and is one of the main factors determining the aesthetic and spiritual value of a literary work. In poetry, a special quality is given to the realities of life through poetic images.

In fact, the term "image" is borrowed from Russian and translated into Uzbek means "reflection." The artistic image is a reflection of reality (the thing, phenomenon, etc.) in a work of art. However, the artistic image is not just a simple reflection of that reality, no, it is a reflection of reality seen through the artist's eyes and creatively processed based on the ideal. In this reflection, you will find many familiar traces of existence, but this is no longer the very existence we know, but a completely new existence - artistic existence. *[Quronov D. Introduction to Literary Studies. "Fan" Publishing House. Tashkent: 2007*

In the poetry of Muhammad Rahman, the truth of life is also expressed through a number of unique images. This article analyzes the main elements of image creation and the poetic images created in these methods in the work of Muhammad Rahman.

Botirkhon Akramov in his work "Pearl of Poetry" cites the following ways of creating a poetic image:*[Akramov B. Pearl of Poetry. Gafur Gulyam Publishing House of Literature and Art. Tashkent. 1979].*

1)   Expressiveness and expressiveness in poetry are mainly expressed through *parallelism*: in nature, in social life, various things and phenomena form parallels in a mutually equal, corresponding form or in a certain contradictory dialectical unity. In particular, such poetic images can be found in Muhammad Rahmon's poem "Return":
Qaytish yoʻlin havosi ogʻir, oh koʻp ogʻir.
Qarang quyun boʻlib yopishdi unga

Nokaslarning ayanch to'dasi,
Qarang malomatlar yog'ar boshidan
Yomg'ir bo'lib goh qor, do'l bo'lib…

Here, imagery emerges through the juxtaposition of certain laws of nature with the idea that the poet wants to convey: like the whirlwind - a pitiful crowd of villains, rain and hail - reproaches.

2)   In the creation of a poetic image, contrasting *parallel proportions* are also encountered. If we pay attention to the poem "Jealousy," the poet uses parallel proportions to express his thought:
Tushib kelar tog'-u toshlardan
Suv ichgali men-la ohular.
Ohu emas, bag'ri toshlardan
Qochib yurgan hadik, "oh" ular.

3)   In the world of expressive and figurative means, methods, the most active, intensive elements are *epithets* and *metaphors.*

Epithets are used to denote various properties of things, events, and processes. They serve to make the image clearer, brighter, and more impressive, increasing its aesthetic value. While epithets function in a general-abstract sense, the poet gives them clarity and individuality. In other words, if the descriptive word is an objective phenomenon, then the epithet is a product of a specific creative process - a subject phenomenon that has undergone a certain process of change, a recreated element of a poetic image. *[Akramov B. Pearl of Poetry. Gafur Gulyam Literature and Art Publishing House. Tashkent. 1979. 21 b]* Epithets are also heavily used in Muhammad Rahmon's poems, and we can cite an example from the poem "Ode to a Happy Day":

Men shunchaki baxtliman

Ijod bilan bo'lganda mashg'ul:

Yurganimda hushyor va tetik,

Uxlayotganimda.

Va nimaga qo'l urmay

Shodlik,

shodlik keltirar nuqul

Oltin o'tloq maysalaridan

Ko'proqdir, ehtimol, ular bisotimda…

Here, by using the adjective "gold" in relation to the meadow, the poet expresses that happiness and joy have different forms in his poetic thinking.

Metaphor plays a significant role in creating figurative expressions characteristic of poetry. The phenomenon of metaphor is realized not only by comparing the phenomenon being expressed to another, but also by comparing it. According to Jan Parandovsky, the function of metaphor has a larger scale than the sphere of artistic perception of the world. The scholar notes that metaphor should be sought not only in poetry, but also at the origins of science, and equates it to a research method that performs the task of establishing a certain relationship between different phenomena and comparing them.

In the poetry of Muhammad Rahman, there are also many metaphors based on comparison. For example, in the poem "Two Bulls," the poet expresses through metaphor the commonalities between the field, where land is distributed to all farmers in the field, and fate, as well as between the images of parents (and even the entire nation), who spend their entire lives in hard labor, not leaving the field, and the image of the two bulls, trying to reveal the essence of one through the other:

Yelka sog'-u yurak yag'ir

Qo'shchi turmush xalasidan.

Yer tushibdi partav, taqir

Bizga qismat dalasidan.

Kunim – mehnat,

Tunim – mehmat,

Qayda samar, unum, mehnat!

Oqarmasa kosang agar

Azob mehnat, zulm – mehnat!

Eshikni och, eshikni och,

Pirpiratma ko'zing, bolam!

Uyga ota-onang emas,

Keldi qo'shho'kizing, bolam!..

Another important aspect of the poetic image is its contrasting character. The method of antithesis has long been widespread in achieving imagery. Poetic images live in direct and indirect connection with the lyrical conflict. [*Akramov B. Pearl of Poetry. Gafur Gulyam Publishing House of Literature and Art. Tashkent. 1979.*] The open form of lyrical conflict is based on clear, visible signs and reveals the art of antithesis. If we pay attention to the poem "***" about the poplar planted in the ravine, it expresses a deep philosophical meaning by citing contradictory images - it achieves its poetic goal:

Zulmatdan ham badtardir,

Yo'q kushoyish, forig'lik.

Shum niyat xizmatida

Bo'lsa agar yorug'lik!..

Another way to create a poetic image is to achieve direct expressiveness without similes, metaphors, and metaphors. In literary studies, this is called autology (from the Greek *autos* - self, *logos* - word), and poems or lines in this form rely on concrete facts and vivid depictions

of real reality. Taking the poem "Time" as an example, in the second stanza of the poem, the poet expresses the reality of life without artistic embellishments, but this does not prevent the expression of characteristic imagery:

Quvonaman, baribir:

Atrofga razm solsam,

Bir tomon bog', bir yondan,

Hu, bog'lar ko'rinadi.

Varraging menikidan

Balandroq uchar, bolam,

Sening tomingdan, bolam,

Uzoqlar ko'rinadi…

In conclusion, according to the creation of poetic images in the poetry of Muhammad Rahman, several types are distinguished: the creation of images based on figurative parallelisms, through epithets and metaphors, as well as the methods of antithesis and autology.

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