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# THE NATURE OF THE POETICAL IMAGE AND ITS INTERPRETATION IN MODERN UZBEK POETRY

**Authors:**

**NISHONOVA KHURSHIDA  
YUSUFJANOVNA**



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# **THE NATURE OF THE POETICAL IMAGE AND ITS INTERPRETATION IN MODERN UZBEK POETRY**

## **MONOGRAPH**

**Author:**

**NISHONOVA KHURSHIDA YUSUFJANOVNA**

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*This monograph is devoted to a deep analysis of the nature of the poetic image in the context of modern Uzbek poetry. It covers the aesthetic, semantic, symbolic and psychological layers of the poetic image on a scientific and theoretical basis. The work analyzes the structures of images such as metaphor, symbol and detail, their harmony in the poet's thinking and their place in the poetic text. In particular, based on the poems of such creators as Ravshan Fayz, A'zam Oktam, Chori Avaz, Nazar Shukur, the individual, spiritual, philosophical and aesthetic load of the image is revealed. The mechanism of activity of the poetic image in the reader's thinking and aesthetic perception is explained, the need to study it as a form of aesthetic communication is emphasized. The monograph reveals the inextricable connection between poetic thinking, image and personality, and the poetic image is interpreted as not only an artistic tool in the text, but also an artistic embodiment of the poet's spiritual world and the field of observation in the reader's mind.*

**Keywords.** Poetic image, modern Uzbek poetry, aesthetic thought, image, symbol, detail, image and personality, philosophical observation, semantic layer, aesthetic perception, poetic structure, individual style of the poet.

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## FOREWORD

Poetry is the artistic sound of the human soul. It brings the most delicate experiences, inner suffering, mental states such as doubt, hope, love, loneliness, search, and striving for truth that occur in the human heart into the realm of artistic perception through words. Poetry is not a simple event, but a means of expressing a mental state. Especially in modern poetry, this process has deepened: in it, inner life, spirituality, personality, and individual experiences have taken precedence over external images.

Modern poetry reveals not only the intellectual level of the poet, but also his inner worldview, spiritual and intellectual scope. Behind each line, each verse, a person's attempt to comprehend the world, his need to search for truth, his desire to recognize or deny his identity is hidden. And this need, first of all, finds artistic expression through poetic images.

Poetic image is not just a metaphor or an ornamental linguistic device. It is an aesthetic form of the poet's thought, a symbolic embodiment of spiritual experiences. The image is expressed through such signs as "tree", "leaf", "sand", "silence", "eye", "night" that appear in the text, but their meaning is enriched not only within the framework of the word, but also through the poet's inner world and the reader's aesthetic perception. That is, the image is a two-faced phenomenon: one is the product of the poet's thought, the other is an artistic situation that comes to life through the reader's perception.

In modern Uzbek poetry, it is this artistic phenomenon - the image - that has become the central component expressing the poet's personal worldview, moral and spiritual searches, religious and aesthetic thinking, and attitude towards society. When creating an image, the poet expresses through it not the event, but the internal echo that the event evokes in the person. Because modern poetry is more a poem of an internal state, a desire for inner truth, than an external image.

Such images embody moral and philosophical research, contemplative dialogues between life and death, the ontological essence of existence, observations between God and the soul of a servant, time and eternity, loneliness and stability,

such dual essences as “silence”, “dawn”, “light” in A'zam Oktam, “hill”, “night” in Ravshan Fayz, “leaf”, “water” in Nazar Shukur, and “storm”, “bow”, “darkness” in Chori Avaz are the products of the poet's aesthetic and philosophical research. These images are not just symbols of nature - behind them lies a whole spiritual metaphor, a process of human understanding, an inner observation.

In literary criticism, a poetic image is often interpreted as a figurative means, that is, an artistic appearance or object representation created by the poet. Of course, the image arises in the text through an external image - it is modeled through such symbols as a tree, night, bird, silence, mirror, candle, heart. However, the true essence of a poetic image is embodied not in its external form, but in the harmony of its semantic, aesthetic, emotional and philosophical layers. It combines not only an artistic image, but also the spiritual aspects of the poet's thinking, his spiritual tone and outlook on life.

A poetic image is created in the text not only to express an existing phenomenon, but also as a form of deeper understanding of reality. In many cases, it rises from a real event or object to a symbolic level, becoming the central means of philosophical observation and aesthetic interpretation. Feelings, suffering, anxiety, hope, loneliness, divine observation, etc., born in the poet's heart, become a symbol in the image. So, the image here is a symbolic form of the poet's thinking.

At the same time, the poetic image also serves as a means of aesthetic communication. It forces the reader not only to see the event, but also to feel it, observe it, and connect it with his own life experience. Therefore, the image is not only a meaning “created by the poet”, but also a meaning “understood by the reader”. Each reader perceives it based on his own mental state, interprets it differently. Therefore, the poetic image is an artistic phenomenon that comes to life as a result of two-sided: creative (creating) and receptive (receiving) activity.

Poets hide their worldview through poetic imagery: sometimes meanings that are not expressed in the lines, but resonate in the heart, are conveyed precisely through imagery. For example, Ravshan Fayz's "hill" is not an ordinary landscape, but an open space for spiritual search, solitude, and divine conversation. A'zam

Oktam's "sand" is a cry of a passing life, lack of stability, and the human spirit lost to time. In Nazar Shukur, the "leaf" is a symbol of memory, tranquility, and the transience of life. In Chori Avaz, the "storm" is an aesthetic symbol of inner anguish, social conflict, and personal struggle.

Modern Uzbek poetry has been expressing its artistic development, poetic image, and aesthetic language renewal through these images. Especially since the 80s and 90s of the 20th century, against the background of the desire for freedom of creativity, the emergence of personality as the center of the artistic text, and the awakening of historical and spiritual consciousness, a fundamental shift has occurred in the system of poetic images. Traditional images inherited from classical poetry - lover, mistress, rival, friend - were brought into a poetic form that was understandable to the new era. At the same time, ideological images such as cotton, field, Soviet man, and worker appeared under the influence of the ideology of the era. Both layers - personal experience and expression of collective consciousness - clashed in poetry, sometimes harmonizing, and sometimes complementing each other in a contradictory way.

poetic image in modern Uzbek poetry on a deep scientific-theoretical and artistic-practical basis. The work studies poetic image not only as a descriptive tool in a literary text, but also as an aesthetic reflection of the poet's thinking, an artistic form of his spiritual experiences, and a symbolic expression of his philosophical views.

The main focus of the study is on the individual work of such representatives of modern Uzbek poetry as Ravshan Fayz, A'zam Oktam, Chori Avaz and Nazar Shukur, and the system of images in their poetics is analyzed in the artistic harmony of imagery, symbol and detail. The images created by the poets express not only natural landscapes or life situations, but also spiritual anguish, philosophical search, personal isolation, religious and intellectual concerns.

The semantic load of the image in the poetic thinking of these poets differs from the approaches in traditional poetry: through metaphors and symbols, they

create multi-layered meanings such as ontological anguish, the pursuit of spiritual balance, the conflict between life and death, and the cry of silence.

For example, in Ravshan Fayz, the images of “hill” and “night” represent the loneliness and search of the human spirit in silence. In A'zam Oktam, the ontological connections between man and existence, the process of searching for truth, find artistic expression through images such as “silence”, “shadow”, “footstep”. In Nazar Shukur, the images of “leaf”, “water”, “shabada” represent aesthetic memory and spiritual tranquility, while in Chori Avaz, images such as “storm”, “bow”, “darkness” represent strong internal conflict and a critical attitude towards society.

The study also evaluates the poetic image as a powerful tool that embodies the aesthetic expression of the poet's personality, the observation and aesthetic resonance that awakens in the reader's soul, and spiritual communication independent of time and space. The poetic image is approached not as an external form in the text, but as a spiritual-intellectual bridge between the poet and the reader, an artistic resonance between art and life.

The research reveals the differences between the two main levels of poetic imagery - external (significant form in the text) and internal (meaningful layer in aesthetic perception). Also, the interpretation of imagery based on religious-mystical, philosophical, psychological and cultural approaches, their function in poetic thinking and aesthetic tasks are scientifically substantiated.

This monograph is prepared on the basis of an independent, analytical, philosophical-theoretical approach to one of the current areas of philology - the issue of artistic thought and poetic image, and serves to provide a deeper understanding of the current stage of development of Uzbek poetry. The study is intended for literary scholars, researchers, master's and doctoral students, as well as a wide audience of readers interested in modern literature.

## INTRODUCTION

In recent years, it is possible to observe the beginning of a qualitatively new stage in the development of Uzbek literature. The literary process is increasingly developing in the direction of internal complexity, strengthening of the philosophical layer, artistic expression of experiences in the human mind and soul. Uzbek poetry in particular has great potential in this regard, and in the work of poets of the new era, artistic thinking takes on new forms, and the system of poetic images is enriched with modern aesthetics, psychological depth and semantic scope.

Poetic image is the main expression of the ideological and aesthetic content in poetry, it is an artistic manifestation of the writer's imagination, mental state, personal experiences and philosophical views on life. It is through poetic image that the poet expresses his aesthetic worldview, form of perception of reality, attitude to changes in society. For this reason, the nature of the poetic image in modern Uzbek poetry is one of the urgent scientific problems that must be studied as a complex harmony between the spirit of the times, individual creativity, national identity and the criteria of universality.

**Relevance of the research topic.** Today's literary process is characterized by deep meaning and complex internal structure. Therefore, there is a need to analyze artistic images not only on the basis of literary aesthetic criteria, but also in the light of modern thinking, spiritual and philosophical trends, cultural archetypes and the personal psychological perspective of the creator. In particular, in today's Uzbek poetry, concepts such as freedom, spirituality, loneliness, divinity, historical memory, nationality, aesthetic suffering find poetic expression through images. These aspects require that the system of poetic images have not only artistic, but also social, philosophical and psychological implications.

Also, many modern Uzbek poets - A'zam Oktam, Ravshan Fayz, Muhammad Yusuf, Erkin Vohidov, Usmon Azim, Jamol Kamol, Sirojiddin Sayyid and other creators are putting forward new aesthetic principles in their approach to poetic imagery. In their poetry, imagery is not only a means of representation, but also a deep spiritual anguish, philosophical observation and social signal. Such imagery is



often expressed in combination with classical symbols, ancient archetypes - for example, images such as divine light, an old city, a desert, a spring, a bird are reinterpreted, acquiring a new modern meaning. At the same time, poetic imagery in the work of these poets also expresses complex psychological and spiritual states, such as the inner drama of a modern person, his spiritual quest, loneliness, situations of conflict with social problems, and the state of being faced with a choice. In particular, in the poetry of A'zam Oktam and Ravshan Fayz, themes such as life, death, silence, prayer, forgiveness, and human responsibility are illuminated with deep observation through images. In the work of Muhammad Yusuf, concepts such as the national spirit, motherland, loyalty, and love are expressed at a highly poetic level through folk images. Erkin Vohidov's images reflect the spirit of national awakening, combining history, culture, and modernity. Jamol Kamol and Usmon Azim, on the other hand, reflect philosophical depth, inner monologue, and the multifaceted layers of thought through poetic images. All this shows that the poetic image has not lost its place in modern literature, but has become even richer, more perfect, and a multi-layered system of meanings. Therefore, a comprehensive theoretical and practical study of the issue of poetic image, analysis of its formation mechanisms, semantic scope and possibilities of aesthetic expression remains extremely important for today's literary process. This is not only one of the pressing issues of literary criticism, but also a criterion indicating the level of development of national aesthetic thinking.

**Object and subject of research.** The object of research is modern Uzbek poetry. The subject of research is the principles of the emergence of poetic images in modern poems, their means of artistic expression, their aesthetic and philosophical essence, and the poetic content conveyed through them.

**The level of study of the topic.** The issue of poetic image is one of the important scientific directions in literary studies, and such scholars as R. Ingarden <sup>1</sup>,

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<sup>1</sup> Ingarden, R. *The Literary Work of Art* . Northwestern University Press, 1973.

M. Bakhtin <sup>2</sup>, Y. Lotman <sup>3</sup>, A. Beliy <sup>4</sup>, V. Tomashevsky <sup>5</sup> have expressed theoretical views on this issue. In Uzbek literary studies, the creative heritage and works of H. Sultanov <sup>6</sup>, A. Hayitmetov <sup>7</sup>, S. Jo'rayev <sup>8</sup>, B. Nazarov <sup>9</sup>, G. Gulomova <sup>10</sup>, I. Gofurov <sup>11</sup>, Dilmurod Kuronov <sup>12</sup> put forward important ideas about the poetic image, artistic thinking, aesthetic expression, and the system of symbols. However, the sources of formation of poetic images in modern Uzbek poetry, their ideological and philosophical interpretation, individualization of images, and intertextual essence have not yet been sufficiently analyzed in a deep and comprehensive manner. This fact determines the specific scientific novelty of the topic.

**Purpose and objectives of the study.** The main purpose of this study is to determine the theoretical foundations of the concept of poetic image, to study the factors of its formation, and at the same time to analyze the practical scope of this concept on the example of Uzbek poetry of the 1980s–90s. In particular, this period was a period when new poetic views, philosophical and aesthetic research intensified in Uzbek literature, the spirit of poetry radically changed, and a new system of images was formed in artistic thinking. It was during these years that poetic images, which connect the spiritual and intellectual world of the poet with aesthetic perception, acquired their complex, multi-layered appearance. As the poetry of the 1980s and 1990s embraced the powerful contradictions between modernity and nationality, sociality and personal spirituality as objects of artistic observation, the approach to the artistic image in poetic thought also changed, becoming not just a symbol, but a form of mental state, intellectual anguish, and vital observation.

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<sup>2</sup> Bakhtin, M. *Aesthetics of verbal creation* . Moscow: Art, 1979.

<sup>3</sup> Lotman, Yu. *The structure of the divine text* . Leningrad: Art, 1970.

<sup>4</sup> Beliy, A. *Symbolism kak mirovozzrenie* . Moscow, 1910.

<sup>5</sup> Tomashevsky, V. *Literatura. Poetics. Stylistics* . Moscow, 1985.

<sup>6</sup> Sultanov, H. *Fundamentals of Literary Theory* . Tashkent: Uzbekistan, 1997.

<sup>7</sup> Hayitmetov, A. *Poetic Mastery* . Tashkent: Fan, 1978.

<sup>8</sup> Jo'rayev, S. *Literary criticism and image analysis* . Tashkent: Akademnashr, 2012.

<sup>9</sup> Nazarov, B. *Landscapes of Literary Thought* . Tashkent: Fan, 2008.

<sup>10</sup> Gulomava, G. *Aesthetic Thought and Symbols* . Tashkent, 2010.

<sup>11</sup> Gafurov, I. *Poetic Thought and Aesthetic Views* . Tashkent, 2011.

<sup>12</sup> Jabborov, H. *Literature and Artistic Thought* . Tashkent, 2015.

In this respect, in Nazar Shukur's poetry, the image is expressed through nature, man, silence, tranquility, unwritten pain. His poems such as "Bahor soginchi" interpret the image of spring not as external beauty, but as an awakened form of inner suffering, sad gratitude, memory. For Nazar Shukur, the image is a word absorbed in silence, a vital understanding that has grown out of silence. His poetic images appear in the images of space, emptiness, silence, sensation, light and shadow, and these images attract the reader not only with images, but also with observation. Chori Avaz always creates the image through internal tension, contradiction, and a strong spiritual wave in the field of artistic thought. The images in his collection "Tortilgan kamon" are full of resistance, a test of will, the state of pain transformed into poetry, the contradiction between power and silence. The poet always presents the image as being pulled, engulfed by opposing forces: this bow is the image of a person struggling with life, symbolizing a state of mind that is pulled, strained, and close to breaking.

In Ravshan Fayz's work, poetic images appear more in a divine-aesthetic interpretation, in connection with inner prayer and observations of silence. In poetry, he depicts a spiritual journey, a striving for divinity through such symbols as "silence", "invocation", "inner light", "solitude". According to him, a poetic image is a conversation with God in the language of silence, an aesthetic awakening that occurs in the deep layers of the human soul. Ravshan Fayz's images are based on an inner call rather than an external image, an approach to an unspoken truth. He speaks poetry in silence, and turns words into an ideological image in silence. Therefore, his images consist of deep, complex, and multi-meaningful layers in philosophical, spiritual and aesthetic terms.

In A'zam Oktam, however, images appear more in harmony with universal issues such as modernity, man and God, man and society, time and the road, and issues surrounding holiness and death. In his images, symbols of holiness (mosque, prostration, lamp, dawn, courtyard, mother) are given through extremely simple life situations, but it is precisely through this simplicity that the images acquire deep aesthetic and spiritual power. In A'zam Oktam's poems, such as "One Night", the

image is used as an internal conflict between man and God, silence, forgiveness, life preparation, faith and doubt. He does not speak through images, but directly experiences inner experiences with images, transmitting them from the poet's heart to the reader's heart.

Thus, in Uzbek poetry of the 80s–90s, the poetic image became not just a descriptive tool, but the main model of spiritual and aesthetic perception, philosophical observation and understanding of social identity. Poets during this period began to express not only the external landscape through the image, but also the internal contradictions of a person, his personal attitude to life, time, and theology. Silence speaks through images, silence screams, and ordinary objects turn into philosophical symbols. This indicates that poetic thinking has entered a new stage, and a modern aesthetic approach to the image has been formed. Therefore, along with the in-depth theoretical study of the poetic image, the analysis of its aesthetic and spiritual potential on the example of the poetry of the 80s–90s is of great importance both for today's literary thinking and for the aesthetics of the reader.

**Scientific novelty of the research** The scientific novelty of this research lies, first of all, in the comprehensive study of the concept of poetic image on the example of Uzbek poetry of the 1980s–90s based on modern aesthetic-theoretical approaches. While in previous scientific research, the poetic image was generally assessed through literary samples based on imagery and symbolism, in this study it is analyzed in more depth from the point of view of poetic thinking of a specific period - the eve of independence and the beginning of independence, through the work of specific poets. For the first time, the formation of the poetic image in the poetry of poets such as Nazar Shukur, Chori Avaz, Ravshan Fayz and A'zam Oktam in an individual philosophical-aesthetic direction, in which the poet's mental state, internal conflicts, social and spiritual searches are expressed, is systematically analyzed.

The theories put forward regarding the concept of poetic image, in particular, R. Ingarden's views on the "aesthetic object", M. Bakhtin's concept of "dialogical consciousness", Y. Lotman's semiotic approach, as well as A. Hayitmetov's and B. Nazarov's interpretations of images in national literature, were re-evaluated in the

context of modern Uzbek poetry. Through this, the poetic image was given not only a theoretical approach, but also an aesthetic and philosophical content based on the literary process. The factors that form the image - the poet's worldview, national aesthetic criteria, socio-cultural environment, language and means of artistic expression - were independently analyzed, and their interrelation and manifestations in the poetic image were illustrated through specific examples.

The study also approached the image in the spirit of modernity, connecting it with internal sources such as silence, prayer, inner dialogue, observation, and philosophical experience. It comprehensively reveals how images in the poetry of Ravshan Fayz and A'zam Oktam become symbols of divine exclamation, spiritual education, faith and doubt, forgiveness, and silence, how internal resistance, willpower, and spiritual perseverance are expressed through images in the poems of Chori Avaz, and how images become poetic symbols of tranquility, memory, suffering, and silence in the work of Nazar Shukur. At the same time, the aesthetic connection between the image and the reader, that is, the revival of the image in the reader's thinking, the cause of subjective observation, and the awakening of spiritual perception, is analyzed, and the poetic image is interpreted as an object that enters into active aesthetic dialogue with the reader.

Along with these aspects, some theoretical issues that had not been previously paid attention to in the issue of poetic image were approached from a new perspective. In particular, the fact that the image is a multi-layered semantic structure, that it is not just an external image, but an aesthetic phenomenon with spiritual and philosophical content, was studied. Also, scientific conclusions were drawn on such phenomena as the change in the system of images and symbols in the poetics of the 1980s–90s, the formation of the post-traditional image paradigm.

Thus, in this study, the concept of poetic image was illuminated in a new theoretical and practical interpretation, the aesthetic and philosophical power of the image was analyzed on the basis of Uzbek poetry of the 80s-90s, and scientific innovations were substantiated that will be added to the discipline of literary



criticism. This, in turn, serves as an important methodological basis for studying the process of modern formation of poetic thinking.

**Methodological foundations** A scientific approach is used, combining classical and modern literary theories, comparative-analytical, conceptual, structuralist, semantic and hermeneutic approaches. This is mainly based on the views of the following scientists: R. Ingarden <sup>13</sup>(aesthetic object theory), Y. Lotman <sup>14</sup>(poetic systems), B. Nazarov <sup>15</sup>(typology of poetic thought), H. Sultanov <sup>16</sup>(image theory), M. Bakhtin <sup>17</sup>(dialogism).

**Practical significance.** The practical significance of this study is manifested, first of all, in the enrichment of the methodology of literary criticism and aesthetic analysis by theoretically substantiating the issue of poetic image, analyzing it on the basis of samples of Uzbek poetry of the 1980s–90s. The results of the study can serve as a guide for students, graduate students, researchers studying literary criticism, and teachers working with artistic texts in secondary and higher educational institutions. In particular, the analysis enriched with specific examples of how the artistic image is formed in understanding poetic thought, through what aesthetic means it is expressed, and what spiritual resonance it has in the reader will help to deepen the process of practical analysis.

The study shows clear analytical directions for studying individual poetics, the system of images and symbols through the poetic and philosophical interpretation of images in the works of selected poets - Nazar Shukur, Chori Avaz, Ravshan Fayz, A'zam Oktam. This serves as a necessary methodological basis for students and young researchers who currently encounter difficulties in analyzing works of art.

Also, the theoretical analyses put forward on the connection of the poetic image with aspects such as aesthetic perception, observation, inner experience, and divine contemplation open the door to new scientific approaches for literary critics and

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<sup>13</sup>Ingarden, R. \*The Literary Work of Art\*. Northwestern University Press, 1973.

<sup>14</sup>Lotman, Yu. M. \*Structure of godly text\*. Leningrad: Art, 1970.

<sup>15</sup>Nazarov, B. \*Landscapes of Literary Thought\*. Tashkent: Fan, 2008.

<sup>16</sup>Sultanov, H. \*Fundamentals of Literary Theory\*. Tashkent: Uzbekistan, 1997.

<sup>17</sup>Bakhtin, MM \*Problemy poetiki Dostoevsky\*. Moscow: Khudozhestvennaya literatura, 1972.

doctoral students who seek to study modern Uzbek literature in more depth. The main concepts of the study - such as "poetic image", "dialogical image", "subjective aesthetic object", "post-traditional image system" - enrich the literary-aesthetic terminology and allow for its wide use in the process of practical literary analysis.

In addition, based on this work, it is possible to create separate lesson plans and literary analysis classes on topics related to poetic imagery for senior grades of secondary schools and higher educational institutions. Especially today, when the need to form figurative thinking in students in teaching literature has increased, the approaches presented in this study will help to build the educational process on an artistic and aesthetic basis.

Thus, this study strengthens theoretical knowledge in the study of poetic image, expands the tools of practical analysis, and serves as an important methodological basis for understanding the role, significance, and aesthetic scope of image in artistic thinking at various levels.

**Difference from previous studies.** Previous studies have mostly provided a classification of poetic images or a general explanation of specific images. This study provides a comprehensive analysis of images in modern Uzbek poetry based on the criteria of modernity, psychological depth, symbolic content and individual expression. Also, the individual approach of the poets, intertextual features of the image system and semantic expansion are identified.

## **CHAPTER I. POETICAL IMAGE: THEORETICAL FOUNDATIONS AND LITERARY-HISTORICAL LANDSCAPE**

### **1.1. The concept of poetic image: essence, factors of formation and interpretations in literary studies**

Poetic image is one of the central concepts of literary thought, it is an artistic expression of the soul of the creator, his aesthetic views, his inner observations about life. It is formed in the poet's imagination as a means of verbal art, and serves to figuratively reflect the attitude to reality through the means of artistic language through images, symbols, details. Poetic image is not only a set of pictorial elements, but also a complex artistic structure with a multi-layered aesthetic and philosophical content, which affects the reader's soul as an idea, emotion, state of mind, internal conflicts and life understandings.

A poetic image always has a two-level structure: the outer layer is the visible form of the image, that is, a means of expression, a pictorial sign, an external symbol; the inner layer is the spiritual and aesthetic state conveyed through the image, the philosophical content, the vital and intellectual layer. These two levels exist inseparably, and their harmony determines the aesthetic power of the artistic image. Therefore, the image is not just an image that can be seen or heard, but a form of artistic knowledge that comes to life in the reader's mind, observed through aesthetic perception.

The formation of a poetic image is directly related to a number of important factors. First, the poet's worldview - his inner psyche, intellectual level, aesthetic taste and life experience - is the natural foundation of the world of images. The way a poet lives, with what pain, joy, dreams and observations he lives - his world of images is formed in proportion to this. Secondly, national aesthetic criteria are a powerful source that determines the form and content of the image. Each literary tradition strengthens poetic expression through its own symbols, archetypes, historical and cultural symbols. For example, in Eastern poetry, images such as a flower, a candle, a nightingale, a desert, an old land, a river have received different aesthetic connotations in different periods, but have always remained within the

framework of national thinking. Thirdly, the socio-cultural environment also deeply influences the system of images. The spirit of the era, changes in society, the ideological environment, the system of spiritual values not only shape the poet's thinking, but also determine the choice of image and the attitude towards it. Fourth, language and means of expression, as the main tools of the image, serve as a decisive tool for its beauty, expressiveness, multi-layeredness, and poetic power. The more effectively the poet uses such methods as metaphor, simile, symbol, epithet, and allegory, the more aesthetic weight the image acquires.

In literary criticism, approaches to the poetic image are diverse. In Western literary theory, R. Ingarden interpreted the image as an “aesthetic object”. According to him, the image is an object that lives in the work, but “turns into reality” through the aesthetic perception of the reader, which is the rebirth of reality in the artistic consciousness. M. Bakhtin, on the other hand, evaluates the poetic image as a “product of dialogic consciousness” and sees it as the most active participant in the aesthetic dialogue between the poet and the reader. Y. Lotman considers the image as an element of the semiotic system and analyzes how the system of artistic signs, that is, the internal code of the poetic text, works through it. Such views require approaching the poetic image not only as an aesthetic-descriptive tool, but also as a central link in the world of communication, thought, and signs.

In the literary and aesthetic thought of the East, the image is more of a symbolic concept. Especially in Sufi literature, images are directed from the outside to the inside, that is, from the external appearance to the inner spiritual meaning. “Flower” is expressed as a symbol of divine truth, “flame” is the torment of love, “nightingale” is a symbol of a loving heart, “desert” is a symbol of life's trials. Therefore, Eastern poetry often understands the poetic image in connection with emotions and spirituality. In Uzbek literary studies, A. Hayitmetov approached the issue of poetic image in the context of historical images, B. Nazarov in the context of national symbols, and S. Juraev in the context of images in folk oral literature. In later periods, scholars such as T. Jalilov, S. Mamajonov, M. Mirza, A. Rustamov, and M.

Qoshjonov viewed the image as a complex product of artistic thought and proposed studying it on a literary-philosophical and cultural-aesthetic basis.

In modern literature, the poetic image is enriched with new semantic connotations. Especially in Uzbek poetry of the 1980s-90s, the poet's philosophical research, internal social contradictions, and divine-observational states found their expression through images. In Nazar Shukur, the image is a symbol of silence, memory, and inner intuition, while in Chori Avaz, the image is a sign of strength, will, and spiritual resistance. In Ravshan Fayz's work, the image is a means of prayer, silence, inner exclamation, and aesthetic observation, while in A'zam Oktam, the image is an image that expresses in artistic form the inner drama between man and divinity, death and light, forgiveness and degradation. This situation shows that the poetic image is a phenomenon that is constantly changing, renewing, and living in multi-layeredness. It "lives" not only in the poet, but also in the reader - because the image acquires new meaning through the reader's perception, psyche, and experience.

Thus, a poetic image is an aesthetic symbol of the poet's thinking, a reflection of his mental state, an artistic and observational perception of life, an aesthetic tool for communicating with the reader. Its formation is multifactorial, its content is multi-layered, and its impact is variable and subjective. Therefore, the analysis of the poetic image on the basis of modern theoretical approaches, the determination of its semantic and aesthetic scope, especially the study of the chosen period - the example of Uzbek poetry of the 1980s-90s, remains a relevant and necessary direction for the discipline of literary criticism.

In Uzbek literary thought, the issue of poetic image began to take shape as an independent scientific problem from the middle of the 20th century. At earlier stages, this concept was mainly evaluated as a means of general artistry, beauty and expression, and it was seen as a natural, integral part of the artistic text. Therefore, earlier the system of images was not a specific subject of analysis, but was seen in the general context of concepts related to the aesthetic environment. However, by the second half of the 20th century, the need to explain the concept of poetic image



with clear theoretical foundations, to determine its place in artistic thought, to clarify its aspects related to aesthetic, social and cultural memory increased. This began the process of understanding the image as one of the central categories in literary studies.

In this direction, first of all, the views of A. Khaitmetov marked an important scientific stage. By analyzing the image of historical figures, he interpreted the image not as just an artistic image, but as a symbol of national memory, historical consciousness, national morality and aesthetic ideals. Khaitmetov's approach placed the image above the level of character, mental state, ideological carrier and aesthetic expression, showing it as a symbolic form of national thought. His research still serves as the basis for modern literary analysis methodology today.

At the next stage, S. Juraev's research aimed at studying the genetic connection between folk oral creativity and modern poetry allowed us to take a deeper look at the roots of the poetic image. He analyzed the poetic transformation of folklore symbols in poetry and substantiated the changing semantic nature of the image. Juraev interprets the image not as a symbol, but as a multilayered aesthetic construction; through the image, he reveals the connection between cultural memory, collective memory, modern spiritual searches and national archetypes. This approach laid the foundation for viewing the image as a living element of national culture.

B. Nazarov analyzes the poetic image as a model of the formation of artistic thinking, interpreting it as a means of moral and aesthetic communication between the creator and the reader. In his opinion, the image is a form of artistic model of feelings, emotions, philosophical ideas and spiritual searches, which is located at the intersection of language, consciousness, aesthetic taste, spiritual thinking and the author's style. In Nazarov's scientific views, the poetic image, in addition to being a subjective-aesthetic phenomenon, is also manifested as a form of symbolic reflection of socio-cultural reality. This expands the possibilities of analyzing it from the point of view of socio-cultural approaches.

Among the researchers who analyzed the issue of image in literary thought from different perspectives, the research of Izzat Sultan, Dilmurod Kuronov, and

Ulugbek Hamdamov also deserves special attention. Izzat Sultan highlights the role of symbols and images in the formation of the image, the semantic load of artistic means of expression, and their relationship with poetic structure. He considers the system of images inextricably linked with language and culture, interpreting the image not only as an aesthetic tool, but also as a cultural code. Dilmurod Kuronov tried to identify the archetypal roots of images in classical poetry in his research. He connects images with mythological foundations, religious symbols, and philosophical concepts. In particular, in his classifications, images are associated with certain mystical concepts, Islamic enlightenment, and spiritual purification, and are illuminated as a symbol of the spiritual world.

Ulugbek Hamdamov, on the other hand, deeply analyzes the stylistic formation, stylistic renewal, and means of expression of poetic images in modern Uzbek poetry. He directly connects the image with the individual poetic world, aesthetic style, and spiritual dramatism of the author. He shows that the system of images of each poet is the main tool that shapes their aesthetic image. In particular, in Hamdamov's view, the poetic image is not only expressed through language, but also comes to a "state of harmony" through the soul, observation, and intuition. This approach turns the image not only into an object of analysis, but also into an object of artistic observation.

Although the interpretations given to the poetic image in the scientific heritage of all the above-mentioned researchers are different, they all unite in seeing the image as the main tool of aesthetic and philosophical thinking. In particular, in today's literary studies, approaches to the poetic image are being updated, and it is being analyzed on the basis of dialogic, semiotic, archetypal, sociocultural, and spiritual-ontological approaches. This indicates that the concept of the poetic image is gaining its own scientific and theoretical significance in contemporary literary thinking.

From this perspective, the issue of poetic imagery is not only a means of artistic expression, but also an embodied expression of national thought, aesthetic perception, historical memory, and cultural identity, and its in-depth and

comprehensive study is considered one of the most relevant and promising areas of literary criticism.

The complex system of images emerging in modern Uzbek poetry today, their multi-layered semantic content, connection with cultural and historical memory, symbolic content expressing philosophical thought and spiritual experiences, has not yet been analyzed in sufficient depth. In particular, the intertextual connection of images formed within the framework of postmodernist poetics, poetic structures built on the basis of mutual allusion, images expressing states such as internal monologue, stream of consciousness, internal conflict and spiritual anguish have not yet been widely discussed scientifically. This situation indicates the need for a new methodological approach to the poetic image in the new stage of Uzbek literary thought.

Creative artists active in modern Uzbek poetry - poets such as Ravshan Fayz, A'zam Oktam, Nazar Shukur, Bahrom Boykobilov - are interpreting the poetic image in a new aesthetic and philosophical way, different from traditional approaches. In their poetic research, the image is not just an external image, but becomes an artistic expression of inner observation, spiritual tremor, philosophical depth, sensations and experiences occurring in the soul and mind. The image here is a symbolic form of the inner world, emotions and thoughts, and it has the power to awaken both thought and spiritual experience in the reader.

The poetic images in the work of these poets have a multilayered semantic system. That is, each image — such as “night”, “prayer”, “candle”, “sand”, “shadow”, “heart”, “loneliness”, “silence” — has several meanings at once and can be interpreted differently depending on the thinking and mental state of each reader. For example, in the poetry of Ravshan Fayz, “prayer” as an image becomes not a simple religious act, but a symbol of inner purification, inner loneliness, and solitary contemplation. Through this image, the spiritual image of a person, his silence before divine truth, and the cry awakened from inner silence are expressed. “Night” — in it is not darkness, but an internal dialogue, a wordless sound, a heartless

heartache. Through it, the poet describes loneliness, spiritual emptiness, and the longing for divine light.

In the work of A'zam Oktam, poetic images are not just external images, but ontological symbols that represent the inner essence of human existence. In his poetic thinking, images such as "sand", "shadow", "dawn", "light", "silence", "footsteps" - are elevated to the level of philosophical symbols that express in artistic form the contradictions between time, soul, body, suffering, search, mortality and eternity. These images simultaneously embody both physical reality and metaphysical understanding.

For example, the image of "sand" is depicted in the poetry of A'zam Oktam as a smooth but unceasing flow of time. It is far from stability, intangible, visible but understood with an inner essence, and serves as a metaphor. For the poet, sand is a symbol of passing moments, the chaos of human life, the mysterious and silent decay of life, and in each line he expresses the uncertainty between internal rebellion against time, internal surrender, and internal silence. He chooses a spiritual poetic direction that perceives life not in terms of measurements, but on the basis of feelings.

"Silence" is interpreted in A'zam Oktam not as a passive state, but as a means of inner contemplation, a silent conversation with God, a means of soulful contemplation of existence. The poet understands silence not as a lack of words, but as a deep understanding behind words, a voice of the heart, an opportunity to "hear" with the heart. Therefore, silence in his poems is not a spiritual pleasure, but the most difficult but decisive stage of understanding.

Also, the images of "dawn", "light" and "footsteps" become symbols of sharp transition points between time and eternity in the poetics of A'zam Oktam. Dawn is not an exit from darkness, but a spiritual anxiety that is renewed every morning; light is not enlightenment, but an inner journey in search of it; footsteps are not an external movement, but a movement of thought that has disturbed the peace, reflected as a heard sign of spiritual awakening.

These images are formed in the poetics of A'zam Oktam in the field of internal monologue and spiritual search. They simultaneously express the loneliness of man, his distance from God, his escape from himself and the intermediate states of returning to himself. In this respect, A'zam Oktam's poetic images are the artistic embodiment of an existential thinker's own life sufferings, spiritual revelations and questions. Through his images, the reader is invited to a spiritual journey to spiritual awakening, understanding the meaning of life, and finding the essence of existence.

In Nazar Shukur's poetry, poetic images are more an artistic interpretation of internal states than an external landscape, a poetic embodiment of spiritual sensations. The images he created - in particular, such as "silence", "silence", "shadow", "idol", "old melody", "spring", "leaf" - express the delicate connection between human memory, time and spiritual tranquility. These images embody not only the poet's emotional experience, but also the relationship of an entire generation with the historical memory, the spirit of past times, lost tranquility and forgotten values. Therefore, the motifs of musicality, memorization, listening, forgetting and remembering take precedence in Nazar Shukur's images.

The poet's images of "silence" or "silence" are not simple silence - they are manifested as a space for spiritual pause, self-listening, internal dialogue with the past life. Through these images, Nazar Shukur reveals himself not as a poet, but as a spiritual observer. His lines in silence are the inner suffering hidden between the lines, the instability within the imperceptible silence. It is this aspect that shows the aesthetic power of the poet's images and their transformation into a modern form of poetic expression.

In particular, in the image of the "shadow", he creates a metaphor for the traces of a person's past, the uncertainty of self-awareness, the spiritual traces that have passed through time but have not left the heart. The shadow is read here not as darkness, but as a sign left by light, an internal form of time, even an aesthetic image of memory. In Nazar Shukur's poetics, the "shadow" is a remembered fragment of the human soul, a place of quiet but touching observation.



Also, through such symbols as "old melody", "leaf", "spring", the poet interprets memory, identity, childhood, loss and quiet beauty. In these images, stillness takes precedence over movement, silence over noise, spiritual dimension over simple reality. In Nazar Shukur, images serve to awaken the reader's inner intuition, to enter into spiritual dialogue with him in artistic silence, rather than directly expressing an idea.

Therefore, the poetic image in Nazar Shukur's poetry is not an expression, but a language of feeling, a field of memory and intuition, an aesthetic sound resounding in inner silence. The poet elevates the poetic image to the level of an aesthetic signal of a state of mind; through it, the reader perceives not the warmth of the poet's soul, but the quiet changes in his own soul, the unforgettable memories, the quiet sounds that have reached him from the past.

Uzbek poetry of the 1980s–1990s, called the transitional period, is characterized by its own complexity, contradictions, and aesthetic renewal. In the poetic thinking of the poets of this period, the image became not only an artistic expression, image, or metaphor, but also a central symbol of spiritual and cultural thought. The poetic image during this period became an artistic mirror that expressed the poet's inner world, absorbed the pain of the times into lines, and poetically reflected the tremors in the psyche of the people and the individual. The image is a means of self-awareness, a way to translate inner loneliness into words, an expression of pain in the heart, a cry in silence, an ontological anguish between the earth and the sky in lines.

Especially in the work of poets of the transitional period - Ravshan Fayz, Nazar Shukur, Chori Avaz, A'zam Oktam - the image acquires a philosophical and phenomenological meaning. In their poems, poetic symbols such as "night", "silence", "sand", "shadow", "bow", "hill", "leaf", "dawn", "river" are not just a description of the landscape or a specific means of thought, but a model of artistic understanding of the complex internal relationships between the individual, society and existence. Through these images, poets try to express spiritual anguish, the

search for identity, communication with memory, loss in time, harmony or contradiction between historical processes and the individual situation.

These images are also deeply embedded in the religious and mystical thinking of the poets. For example, in the poetry of Ravshan Fayz, “night” is not loneliness, but a means of reflection with God, a means of seeking spiritual bliss; in A'zam Oktam, “sand” or “footsteps” are poetic criteria that symbolize the transience of existence and confront a person with eternity. In Nazar Shukur, the images of “leaf”, “night”, and “old melody” express spiritual connections between the past and the present, aesthetic memory, and unstable beauty. In Chori Avaz, the images of “bow”, “storm”, and “darkness” artistically shape the motifs of contradiction, struggle, inner strength, and tragic awakening.

Thus, the poetic images of the poets of the transitional period were formed in the process of complex interaction between time, environment and personal psyche. This process is determined, on the one hand, by the political and social crises in society, and on the other hand, by the need for philosophical awakening, awareness of cultural identity, and religious and spiritual revival occurring in the individual consciousness. The image, as a means of awakening, directing and artisticizing these needs, has acquired new semantic possibilities in modern Uzbek poetry.

Thus, in modern Uzbek poetry, a poetic image is not just an artistic decoration, but also a bridge between the soul and the word, an artistic form of semantic and aesthetic connections between art and life, history and the present, man and God, intuition and thought, word and silence. Image is a means of expressing the poet's personal suffering in an aesthetic form, and at the same time is a powerful poetic signal that evokes observation, spiritual resonance and aesthetic perception in the reader's soul.

Each image is a specific point of the poet's thinking, his way of understanding the world, feeling reality and reacting to it. In particular, poets of the transitional period - such as Ravshan Fayz, Chori Avaz, Nazar Shukur, Azam Oktam - formed images as symbols, allegories, philosophy and spiritual experiences, interpreting them in a new aesthetic context. Through these images, they managed to transform

the national spirit, religious-mystical observation, historical memory, modern spiritual instability and individual suffering into a single poetic text.

Images in modern poetry have a multi-layered system of meaning, they are perceived not only through external images, but also through internal intuition, a spiritual layer, and philosophical comparisons. For example, images such as “night”, “silence”, “sand”, “shadow”, “leaf”, “bow” are perceived not in a single semantic framework, but through several different levels of meaning. This invites the reader to a spiritual dialogue, a contemplative dialogue with the poetic text.

Thus, in today's Uzbek poetry, the poetic image is a language of symbols, a poetic embodiment of philosophy, an aesthetic reflection of the personal and collective psyche. Its analysis becomes not only an understanding of the artistic means, but also a means of understanding the thinking of the time, the psyche of the poet, and the aesthetic perception of the reader. Through the poetic image, modern Uzbek poetry serves to look deeper into life, express mental states, and expand the possibilities of national-cultural thinking. In these respects, the poetic image appears as one of the most central, deepest, and most complex aesthetic units of modern poetry.

In conclusion, the concept of poetic image in Uzbek literary thought is becoming increasingly deep as an important object of artistic and aesthetic analysis. It is formed in harmony with historicism, folklore roots, classical traditions and modern aesthetic trends, becoming a variable, multi-layered and culturally and spiritually diverse phenomenon. However, in the present era, analyzing the poetic image on the basis of aesthetic-philosophical, semiotic and intertextual approaches, discovering its new functions is one of the urgent issues facing scientific literary criticism. Therefore, analyzing the poetic image as a cultural symbol, spiritual symbol, and means of aesthetic dialogue should be considered one of the important directions of today's literary criticism methodology.

## **1.2. The relationship between artistic image and poetic thought**

Poetic thinking is the process of a person's artistic perception of reality, its perception based on artistic and aesthetic criteria, and its re-creation in the mind. This form of thinking is based on the perception of life phenomena not directly, but through artistic observation, aesthetic intuition, and symbolic understanding. Poetic thinking is figurative, intuitive, and emotional by its nature. It seeks not to directly reflect real reality, but to feel it as it is, to deeply perceive it, and to reinterpret it. Poetic images arise as an aesthetic form of this interpretation.

In other words, a poetic image is an aesthetically formed manifestation of the poet's thought, a spiritual and philosophical reflection of reality. It is not a direct copy of a life event or scene, but an artistic expression of an inner experience that has passed through the poet's soul, his contemplative observations, elevated to the level of art, and turned into a symbol. The image does not repeat reality, but reflects it in a new spiritual shell - often deepened through artistic generalization, symbols and allegories.

From this point of view, there is an inseparable connection between poetic thought and poetic image. Thought cannot find its expression without image, and image cannot be created without thought, that is, without ideological and emotional content. One is the condition, the basis of the other: if thought is the inner content, the image is its external aesthetic form. They are a semantic and aesthetic continuation of each other.

That is why each poetic image embodies the aesthetic worldview, philosophical attitude, and spiritual world of the poet. And through this image, the reader feels the aesthetic flow of the poet's thought, approaches the deep meaning behind the artistic form. Thus, the image is the language of art, and the poetic expression of thought.

In poetry, poetic images are a symbolic expression of the pain, dreams, aspirations, spiritual anguish, quiet joys, quiet silences, spiritual searches, historical memories, and questions of existence of the human soul. Through these images, the poet touches the most delicate veils of the human psyche, reveals the invisible layers

of life. Especially in modern Uzbek poetry, images are emerging not as a symbol, but as a multi-layered aesthetic-psychological structure. That is, an image is not only an external landscape, but also an internal reality, not only an image, but also a thought, not only a form, but also a soul.

In today's Uzbek poetry, poetic images such as "night", "silence", "eye", "heart", "sand", "shadow", "footstep", "candle", "tree", "river" are used not as simple figurative units, but as artistic phenomena with a multi-layered - aesthetic, symbolic, spiritual, philosophical, historical and psychological meaning. These images have become central symbols expressing not only the poet's personal experience, but also universal human feelings, pains, philosophy of life and the spirit of the era.

For example, "night" is not external darkness, but the darkness of the mind, loneliness, conversation with God, a picture of inner suffering; "eye" is not a means of perception, but a mirror of the soul, a center of spiritual reflection; "sand" represents transience, tracelessness, the perishable nature of life; and "candle" serves as a symbol of the light of life, the fading moments of time, and life. In this way, images work in a multilayered semantic system and require deep aesthetic perception, interpretive abilities, and spiritual sensitivity from the reader.

The modern poet, through these images, seeks to express in poetic form not only his own inner world, but also the spiritual state of all humanity. Because today's poetic thinking seeks to elevate individual experience to a social and philosophical level through aesthetic generalization. And this generalization is realized precisely through the poetic image - the image is an artistic bridge from the personal to the general.

Thus, poetic images in modern Uzbek poetry are an aesthetic-relational field that, along with the aesthetic formation of the poet's thinking, stimulates the activity of the reader's perception. Through them, identity, consciousness, society, history, and spirituality are interconnected; and it is this connection that makes the poetic image the most important artistic phenomenon of today's poetry.

In modern Uzbek poetry, poetic images are not only a product of the poet's aesthetic views, but also an expression of an entire spiritual and philosophical world.

They are not just a metaphor or image, but also a spiritual state, aesthetic intuition, philosophical observation and artistic expression of human experience. Through these images, poets express not only their personal feelings, but also the general consciousness, the spiritual state of society, human suffering and hopes at a historical stage in poetic form. For example, in the poems of Ravshan Fayz, the images of "night", "hill", "road" and "silence" are used not as external landscapes, but as symbols of internal suffering, loneliness, turning to God, and spiritual search. The image of "night" is interpreted not as darkness, but as the heaviness of thought, internal pain hidden in silence, and the hill is interpreted as a sign of the upward movement of the human spirit, a heavy and lonely journey towards divinity. The images of "road" and "silence" that are characteristic of him are the poetic expression of lost meaning, found truth, and inner reflection. These images not only create a scene, but also bring the reader closer to the poet's spiritual experiences, and the reader also hears his own inner voice in this silence.

In the poetics of Chori Avaz, poetic images express a strong inner explosion, suffering and spirit of resistance. Through such images as "storm", "darkness", "bow", he artistically expresses his spiritual shaking, his struggle against life's pressures. "Bow" serves in his work not only as a metaphor, but also as a symbol of spiritual tension, endurance and spiritual preparation. In Chori Avaz's poems, the image lives in movement, energy, struggle – it is not silent, it shouts; it is not silence, it reflects an explosion. "Darkness" is not only a symbol of the absence of light, but also of oppression, injustice, internal and external oppression. Through these images, the poet sings not of spiritual tragedies, but of the strength to resist them.

In Nazar Shukur, on the contrary, the images are calm, elegant, observant, expressing the human soul's desire for peace, memory, and tranquility through natural landscapes. Images such as "leaf", "spring", "water", "shabada" embody not only external beauty, but also a person's feelings about time, his aesthetic attitude to past lives and memories. In Nazar Shukur's poetics, poetic images restore aesthetic balance, call the reader to inner peace, and lead him to peace through words. "Water" is the calm flow of time, "leaf" is a sign of a fleeting life, and "shabada" is an elegant

expression of longing for the past. Through these images, the poet transfers the most delicate vibrations of the human soul into artistic language.

In the poetry of A'zam Oktam, poetic images are imbued with divinity, spiritual search, and internal monologue. His images such as "hesitation," "door," and "silence" express the inner experience between decision and doubt, spiritual pauses, and a state of spiritual preparation. "Door" is an image that opens not outwards but inwardly in the poet. "Silence" is not silence, but rather is expressed as a state of waiting for a divine call, a field of observation, and the beginning of the path to truth. In A'zam Oktam, mystical contemplation, spiritual renewal, and understanding of the philosophy of life lie behind the images. These images are essentially questions, searches, and movements towards truth, and each of them invites the reader to observe and internalize.

In Uzbek literary thought, the relationship between artistic image and poetic thought is considered an important theoretical problem. Image is not only an image, but also an artistic reflection of the poet's thought, aesthetic vision, and spiritual experiences. Poetic thought, by its very nature, expresses the ability to think, feel, and aesthetically perceive the world through images. Therefore, image and thought are inextricably linked, one is the expressive form of the other, and the second is the semantic core of the first.

In literary criticism, poetic thought is understood as a set of spiritual and aesthetic views of the poet, a poetic way of perceiving the world, and emotional and philosophical ideas. This language of thought is expressed through artistic images. An image is a formed form of this thought, an aesthetic model. That is, poetic thought cannot exist without an image. Therefore, each work of art, especially poetry, embodies a system of images expressing a certain thought.

In the history of Uzbek poetry, the relationship between poetic thought and artistic image has always been a central and urgent problem. In the poetics of each era, the system of images was manifested with its own aesthetic and philosophical connotation. In classical literature, these images were mainly based on religious and philosophical worldviews, mystical thinking, through which the relationship

between man and god, soul and body, mortal and immortal, external and internal was expressed in a symbolic form. In particular, in the lyrics of Alisher Navoi, such symbols as love, love, hijran, patience, tears, night, flower, nightingale, hermit, and madman were perceived not only as artistic decoration, but also as images with deep metaphysical content. Through these images, Navoi created a poetic model of the human soul's striving for divine truth, spiritual purification, and enlightenment development.

In classical Uzbek poetry, the poetic image is not only an artistic decoration, a stylistic tool, but also a symbolic guide to spiritual and moral perfection. It is an embodied manifestation of the poet's thinking, reflecting in artistic form the complex relationships between man and God, the physical and spiritual world, time and eternity. Therefore, through these images, not only human situations, but also the essence of being, spiritual concepts, divine truths and the inner experiences of the Sufi are transferred to poetic expression.

In classical poetry, the images of lover and mistress often go beyond the simple interpretation of worldly love, expressing the noble relationship between the pure on the path of the path and the soul striving for the invisible spiritual lights on the path of Truth. For example, the lover is a servant, but he is a servant who is inflamed with not worldly, but divine love; the mistress represents Truth, God, sometimes the path of spiritual purification. Thus, the image is a symbol, the symbol is the path, and the path is the spiritual journey towards truth.

Such images have a multi-layered semantic system, and are understood differently at each level - Sharia, Tariqat, Marifat and Haqiqat. Images such as flower, wine, saki, hijran, wisol, desert, night, intoxication, heart, road serve as an artistic unity of religious, moral, aesthetic and philosophical approaches in classical poetry. Therefore, such images are not only the product of the aesthetic views of one generation or one era, but are an integral part of the history of literary thought.

The system of images of classical poetry plays an incomparable role in the formation of Uzbek literary thought. Because through these images, poets put forward poetic observation on the path of spiritual purification, reaching the secrets



of the world, and approaching God. Therefore, such images have always served as a symbolic, multifaceted, search-provoking, and thought-deepening artistic tool. Through them, the reader comes closer to understanding not only the poet's spiritual state, but also his own spiritual state.

When it comes to new Uzbek literature, the system of images in the poetic thinking of this period was significantly updated. The semantic field of images expanded, their artistic function was not limited to a religious-philosophical approach. Now images began to be formed in direct connection with society, people, history, independence, national awakening, personal identity and social consciousness. Especially in the work of poets such as Erkin Vohidov, Abdulla Oripov, Shavkat Rahmon, Rauf Parfi, the poetic image became a means of reflecting the spirit of the people, an artistic platform for promoting the ideas of national freedom, awareness of historical identity and independence.

In Erkin Vohidov's poetry, images such as "mother", "language", "homeland", "river", "eye", "mother heart", "navroz" are interpreted in a way that is inextricably linked to the life of the people, the historical past and the future. At the heart of his images are the fate of the people, social reality, inner pain and dreams and hopes. In Abdulla Oripov, poetic images are formed at the center of human spiritual searches, contradictions such as life and death, goodness and evil, time and timelessness. In his poems such as "The Spirit of My Ancestors" or "Uzbek", the images have a strong poetic power that awakens national identity. These images are not symbols, but rather a sign of spiritual vitality, a movement of spiritual awakening.

Poets such as Shavkat Rahmon and Rauf Parfi sought to illuminate not only society, but also the internal state of the individual, the search for spiritual balance, the processes of aesthetic decline or awakening through images. For them, images are a means of expressing personal pain, suffering, internal dialogue, conflicts between the mind and the heart in poetic language. In particular, Shavkat Rahmon's images such as "silence", "sand", "footsteps", "night" have a deep psychological and philosophical meaning, through which they depict spiritual emptiness and modern human suffering.

Thus, the relationship between poetic image and thought has always been an important theoretical issue in Uzbek literary thought. While in classical literature images were more a symbol of divine truth and spiritual perfection, in new literature they have become an aesthetic system that includes socio-philosophical, national-cultural and psychological layers. Each era has given the image content depending on its level of thought: through it not only art, but also history, society, personality and existence were understood. Therefore, a consistent analysis of the relationship between poetic image and poetic thought serves as an important foundation for a deep understanding of each stage of Uzbek poetry, for determining their artistic and aesthetic foundations.

The relationship between image and thought in modern Uzbek poetry At the current stage of the development of modern Uzbek poetry, the relationship between poetic image and poetic thought has become significantly more complicated. Now poets have begun to interpret the image not only as a pictorial or representative element, but also as a symbolic, intertextual, philosophical and psychological artistic tool. As a result of this approach, the poetic image is emerging not as a single-layered expression, but as a multi-valued semantic system, an aesthetic model of internal suffering, mental processes and universal human states. Now the poet not only creates an image through the image, but also expresses his thoughts, hides his suffering, screams in silence, speaks to history, seeks artistic answers to the questions that are deep in his soul.

Especially in the poetry of Ravshan Fayz, this approach has found its own complex and unique poetic structure. The images of “night”, “heart”, “silence”, “shadow”, “loneliness”, “sand” found in his collection “In the Endless Hills of the Heart” are more related to internal reality, spiritual dynamics, metaphysical observation than to real reality. Through these images, the poet artistically depicts not the external world, but the internal world, the complex mental states occurring in the human soul, the tremor between sensation and insensitivity, the imbalance between pain and silence.

For example, in the poem "Silence Says", the poetic function of the image of "silence" does not mean simple soundlessness or peace. Here, silence is a symbol of an inner cry, an unexpressed pain, an unspoken word, a truth that is not spoken out of fear. Through this image, the poet transforms the injustice of life, internal contradictions, loneliness and depression into poetic semantics. It is in this image that imperceptible pain, wordless communication, and seemingly incomprehensible spiritual warmth are hidden. This image is a cry spoken in silence.

This approach is new for Uzbek poetry, and the poet now expresses the image at the intersection of metaphor, symbol, intertext, philosophy and spirituality. For example, "night" is no longer darkness, but an inner nocturnal silence, a ghost of the past, unspoken words, endless delays and a field of unanswered questions. "Heart" is not an ordinary organ, but a treasury of suffering, a silent cry, a displaced history, a baby who does not believe in promises. All this demonstrates the psychological depth of the poet's thinking, his ability to delve into the layers of the soul.

Many representatives of modern Uzbek poetry - along with Ravshan Fayz, poets such as A'zam Oktam, Chori Avaz, Nazar Shukur - have also adopted this approach to interpreting images. In this case, the poet sees the image not as a superficial, but as a fundamental, main center of meaning in expressing his mental state. He sees the image not as an event, but as an artistic opportunity that expresses the spiritual reflection of the event. Images now not only create a landscape before the reader's eyes, but also encourage him to spiritual search, philosophical observation, and self-awareness. That is why poetic images in modern Uzbek poetry are becoming not an aesthetic structure, but a poetic code that raises personal internal drama and socio-philosophical questions.

A'zam Oktam's poetry is one of the largest layers of modern Uzbek literature, distinguished by its spiritual and philosophical depth. In his poetic thinking, images have invisible layers of meaning, moving from external image to internal observation, from real appearance to philosophical symbol. In the poet's poetic world, each image embodies multi-layered semantics, manifesting itself as a poetic model of mental processes, spiritual experiences, suffering and hope. In particular,

images such as "worship", "sand", "desert", "silence", "footprints", "tree-like loneliness" are expressed in his poetics not only as symbols, but also as philosophical concepts, mental states and volitional states.

In A'zam Oktam, poetic imagery is always woven with observation. It is not simply an artistic interpretation of what is seen, but the inner voice of a perceived being. For example, although the direct meaning of the image of "sand" is a simple element of nature, in A'zam Oktam it becomes a philosophical and artistic symbol in the form of transience, time, surfacelessness, facelessness, forgetfulness, the grave, a life left without a trace, a landscape of scattered life. Sand is a quiet, but constantly painful reminder of the end of existence. What is hidden beneath it is the all-consuming nature of time, the constant struggle of human life with mortality.

In the image of "Prayer", the poet figuratively conveys the inner voice of man, his appeal to the Creator, his spiritual flight between doubt and faith. In this image, prayer is not an external ritual, but a trembling of the heart, a cry in silence, an inner insight, a contradictory tone of the mind, pleading on the one hand, and crying out in vain on the other. In the poem "Prayer" by A'zam Oktam, this is a look at existence, but rather an unspoken appeal to existence, a word spoken to the unconscious Being. In the image of prayer, the poet poetically symbolizes not man's loneliness, but his hope for acceptance and hearing.

The desert is one of the most complex, multi-layered images in A'zam Oktam's poetics. He interprets the desert, on the one hand, as isolation, loneliness, and a person's aimless search, and on the other hand, as an open space for crossing the void to find the truth, listening to silence, and inner discovery. The desert here is not wild nature, but a wordless, boundless space of the human mind that finds no pleasure. In it, a person is neither on the way nor absent - he is depicted as an existence that he is searching for, but is not sure of finding. It can be said that the desert is the artistic metaphysical space of the poet's thinking.

Each of these images, when considered separately, has its own aesthetic load, but they complement each other in a connotative connection, that is, through an internal semantic chain. Sand is the element that fills the desert, prayer is the voice

in the desert, silence is the loudest cry in prayer, the heart is the cry buried under the sand. All of this, as a means of poetic thought, within the framework of symbolic-aesthetic imagination, has a deep resonance not only in the poet's mind, but also in the reader's thinking.

Poetic thought expands its semantic scope precisely through these images. The poet expresses his worldview, feelings, and philosophical views on life through images. Images, as carriers of this thought, eventually become an image, and later a symbol, a metaphor. It is this process that reveals the relationship between poetic thought and the image, their dialectical unity.

Another interesting aspect of modern literature is the intertextual nature of poetic images, which is observed in many poets. For example, in Bakhtiyor Boykobilov's poem "The Image of Loneliness", images such as "shadow", "silhouette of a woman in the moonlight", "pain transferred to paper in the middle of the night" also refer to the poetic universe of other poets. These references lead the reader to travel between different contexts, encouraging them to understand poetic thinking in a new context.

Poetic thought through images unites nationality, universality, cultural memory, historical consciousness, individual psychology and modern aesthetic views. In each poet, this unity manifests itself in its own way. In some, it is formed through classical traditions and symbols, while in others it is realized on the basis of modern symbols, a new poetic structure, and unusual metaphors. For example, in the poetry of A'zam Oktam, images such as "sand", "desert", "worship", "silence" embody the religious-mystical, enlightening-spiritual and philosophical layers of poetic thought.

A poetic image is not only a product of the author's thinking. It always exists as an open, changing, multi-meaning artistic structure. The entire poetic potential of an image does not end with its creation - it is fully formed through its reading, understanding, and interpretation. Therefore, an image is a field of observation, a means of communication, a unique model of aesthetic cooperation between the creator and the reader. If each image is an expression of a certain idea, state of mind,

and inner experience for the author, then for the reader it is recreated each time, in harmony with life experience, personal associations, and individual perception.

Modern aesthetic theories, in particular, in the views of thinkers such as R. Barthes, M. Bakhtin, U. Eco, Y. Lotman, the openness of the work and the reader's interpretation are put forward as important methodological principles. Roland Barthes, through the concept of "Death of the Author", emphasizes that the text and image should not be subordinated to a single basic interpretation. Because each reader is a new context, a new cultural and spiritual environment, a new eye. In this sense, the poetic image is not a constant, but a dynamic aesthetic construction that is renewed every time, reshaped in the reader's mind.

Therefore, the reader is also considered an active subject of the poetic thinking process. He does not accept the artistic image in a ready-made form, but rather perceives it, observes it, connects it with his own mental states, and introduces a new layer of meaning into it. For example, such symbols as "silence", "night", "sand", "eye", "heart", "prayer" are interpreted differently depending on the reader's worldview, cultural background, and spiritual experience. For one reader, "night" is a symbol of death and fear, while for another it can be a sign of the truth found in solitude, a sign of darkness that serves to hear the inner voice.

In this respect, the poetic power of the image lies in its incompleteness, that is, in its existence as a gap deliberately left open to the reader's perception. This gap is a field for interpretation, a path for the reader's thought to move. Thus, the poetic image is not just a product of one mental consciousness, but a spiritual resonance formed between two minds - the poet's and the reader's. This resonance raises the image to the level of the heartbeat of aesthetic experience.

In modern literary studies, semiotic, psychoanalytic, deconstructive, and phenomenological approaches are actively used to analyze the relationship between image and thought. These methodologies reveal the deep semantic layers of the image, its psychological foundations, cultural codes, and its connection with language and consciousness. In particular, intertextual analysis studies the relationship of images with other texts, the dispersion and coherence of poetic

thought formed through them. Such approaches allow for a deep analysis of the dynamic relationship between image and thought, and the mechanisms of formation of poetic thought.

The relationship between artistic image and poetic thought is one of the main criteria for understanding the literary process, revealing the individual style of the poet, and analyzing the spirit of the era. Especially in the works of the new generation of Uzbek poets, this relationship has reached a new level. Now the image is interpreted not only as a means of aesthetic representation, but also as an artistic unity with ontological, epistemological, and axiological properties. This serves to complicate poetic thought, to unite modernity and historicity, and to illuminate the deep layers of human consciousness.

Therefore, the study of the issue of artistic image and poetic thought is a relevant direction in today's literary criticism, which has scientific, theoretical and practical significance. Research conducted in this direction not only offers new methods of literary analysis, but also reveals the genetic foundations, evolution, and aesthetic criteria of Uzbek literary thought. Each image is an artistic form of poetic thought, and each thought finds its way to the reader's heart through its own system of images. Thus, image and thought in harmony create an artistic and aesthetic world, reflect the human psyche, and express the spiritual and national criteria of culture.

This complex, but natural connection between artistic image and poetic thought is becoming even more relevant, especially in the conditions of today's globalization, freedom of aesthetic criteria, and expansion of individual thinking possibilities. Each poet, through his system of images, reflects the suffering, search, philosophical interpretation, spiritual experience and spiritual search taking place in the modern mind. Poetic thought, through these images, puts the spirit of the times, the human condition, personal and social dramas into aesthetic form. This confirms the eternal task of literature - the unity of image and thought as the most important principle in understanding man and showing him the spiritual path.

In modern literature, images are complicated, abstracted, and philosophized. In poetry, images are not just metaphors, but artistic expressions that reveal layers of meaning.

"The eye" is not the light of the soul, but the mirror of inner pain;

"night sky" is not a symbol of eternity, but of spiritual emptiness;

"Silence" is not humility, but an expression of spiritual solitude.

Poets are gaining the opportunity to represent time, express themselves, and convey spiritual transformations through conceptual images (for example, time, fate, divinity, loneliness), images of nature (tree, sun, rain, night), and human images (mother, child, old man, doomsday person).

The interaction of modernity and poetic expression is one of the most complex and at the same time rich aspects of today's literary process. In the history of literature, poetic expression has been formed in accordance with the aesthetic requirements, social conditions and cultural paradigms of each era. However, the concept of modernity is understood in its essence not only as conformity to the times, but also as a poetic perspective reflecting changes in consciousness, renewals in aesthetic taste, and experiences in the cultural sphere.

The influence of modernity on poetic expression is manifested, first of all, in the choice of language, the system of images, thematic direction and stylistic approaches. In contemporary Uzbek poetry, many poets are striving to reflect a person's inner experiences, loneliness, search, honesty in the face of social reality and inner spiritual drama in modern conditions. Therefore, poetic expression is also moving away from tradition and relying on new forms and content, as well as other artistic means.

Poetic expression, under the influence of modernity, reveals a new artistic thinking through abstraction, symbolism, intertextual allusion, postmodern styles, deconstructed language, and syntactic breaks. For example, images such as "silence," "moonlight," and "silent night" in Ravshan Fayz's poetry are not just images, but symbols of modern understandings, inner spaces, cultural memory, and



philosophical anguish. As a modern means of expression, these images invite the reader to think deeply and open their own spiritual landscape.

The poetic expression in A'zam Oktam's collection "Taraddud" is also an expression of modernity in a religious-philosophical context. The images used in it (sand, prayer, night, road) are interpreted not only as an aesthetic tool, but also as a poetic structure expressing a complex of spiritual life, divine suffering, and internal questions and answers. This aspect shows the dynamic interaction between the spiritual and cultural aspects of modern thinking and poetic expression.

Freedom of poetic expression is one of the greatest phenomena in today's poetry. Poets are now expressing their thoughts outside the strict framework of rhyme, traditional meter, and strict stylistic framework. In this, modernity is not only stylistic freedom, but also a deep and complex depiction of an idea through poetic means. Through such freedom of expression, poetic language is acquiring new semantic connotations, metaphorical layers, and aesthetic formations.

Another manifestation of this interaction between modernity and poetic expression is the relationship with the reader. The poetic text no longer requires passive reception from the reader, but active exploration, interpretation, the opening of semantic layers, interactive comprehension. This change is also reflected in the transformation of poetic expression: the text presents itself not as a complete whole, but as a process of perfection in the reader's mind.

Modernity is not only an aesthetic innovation, but also a person's desire to understand himself, the world, and time through ontological, epistemological, and axiological research. Therefore, poetic expression, following modernity, also seeks new forms, new spiritual tones, and new meanings. The poet no longer tries to express life, but the mental tangles in life, the uncertainties between sensation and consciousness through poetic structure.

In conclusion, the interaction between modernity and poetic expression is a two-way dynamic process, one directly participating in the formation and development of the other. In the example of today's Uzbek poetry, there are many effective expressions of this relationship: poetic images are symbolizing, syntax is

becoming freer, the aesthetic possibilities of language are expanding, texts are finding new interpretations in the reader's mind on a connotative scale. This ensures that literature becomes an aesthetic force that is relevant to the times, but also leaves it behind.

## **CONCLUSION TO CHAPTER I**

In literature, the concept of a poetic image is not only the aesthetic basis of a literary text, but also the embodiment of thought, imagination and emotion in artistic form. A poetic image reflects reality not directly, but through images, symbols, details, internal harmony and aesthetic intuition. As an aesthetic expression of the poet's thought, it serves as the main poetic unit that ensures the unity of content and form in a literary text. Therefore, studying a poetic image means simultaneously analyzing the stages of historical development of literary thought, the laws of the formation of poetic thought, the poet's worldview and spiritual and aesthetic ideal.

The theoretical considerations considered in this chapter show that a poetic image is not a simple metaphor or image, but a complex artistic phenomenon that combines aesthetic-philosophical, moral-spiritual content. Through the image, the poet expresses not only his own experiences, but also the spirit of society, the spirit of the times, and ideological-social layers in a poetic form. Especially if we look at the historical development of artistic thought, it is clearly noticeable that the system of poetic images is changing, enriching, and filling with layers of meaning.

In classical literature, poetic images were formed on a high symbolic level with religious, moral and divine content. Through images such as lover and mistress, desert and night, wine and sake, man and Truth, physicality and spirituality, time and eternity, patience and observation, states of spiritual journey and perfection were artistically expressed. The poetic image in this period symbolized the warmth of the Sufi's heart, spiritual wandering, and striving for perfect humanity. Therefore, the image became not just a poetic element, but a form of a spiritual-observational process.

In modern literature, poetic images have been enriched with new aesthetic content, modern spiritual experiences and personal experiences. Poets express through images the complex contradictions between man and society, soul and body, history and today, loneliness and rebellion, suffering and will. Now, through images, not only the poet's mental state, but also the reader's aesthetic perception is being used. The poetic image has become a source of spiritual impulse and aesthetic resonance that moves the reader's soul. Therefore, in modern Uzbek poetry, images such as "night", "road", "silence", "footsteps", "sand", "eye", "candle", "river", "tree" simultaneously embody emotional, philosophical, psychological, social and symbolic meanings.

In other words, a poetic image is an aesthetic manifestation of the poet's thought, a spiritual and philosophical reflection of reality. The image here is not a simple copy of an event or situation, but a form of an inner experience that has passed through the poet's soul, has undergone observations, and has become a symbol. In this respect, there is an inextricable connection between poetic thought and poetic image: thought cannot be expressed without an image, and an image cannot be created without thought. These two phenomena are the condition and continuation of each other.

In conclusion, based on the theoretical approaches, historical development, and aesthetic views considered in this chapter, the position and significance of the poetic image in literary studies have been clarified. The poetic image is not a form in literature, but the content itself; it is not an artistic expression, but an aesthetic interpretation of human reality. Therefore, by studying the poetic image, we jointly understand the spirit of literature, the poet's worldview, the reader's aesthetic perception, and the spiritual landscape of society.

## **CHAPTER II. SYSTEM OF POETICAL IMAGES IN MODERN UZBEKISTAN POETRY**

### **2.1. The system of images in the poet's poetics: the harmony of image, symbol and detail**

In the development of modern Uzbek poetry, the system of poetic images occupies a central place as a means of artistic thought and aesthetic expression. The poetic thought, style and worldview of each poet are manifested through their own unique images. Therefore, the system of images is considered as a methodological basis for a deep understanding of the poet's poetics. In particular, the poetic construction, reflected in the harmony of images (symbols), symbols (symbolic images) and artistic details, reveals the poet's inner spiritual world, aesthetic position and philosophical outlook.

Poetic image is one of the most important aesthetic principles of literary creativity, which means a system of symbolic expression formed through artistic thinking. This concept appears as an artistic expression of the artist's spiritual world, individual perception, aesthetic views and life experience. Poetic image is not only the content core of the literary text, but also its compositional basis. It serves to evoke spiritual and associative connections in the reader's thinking, create emotional resonance, and increase the strength of the aesthetic impact.

In the history of literary thought, the concept of image has been an important methodological principle since ancient times. In particular, in Eastern literature and Sufi poetry, the image was often manifested in an allegorical, symbolic, and multi-meaning form. For example, in the classical ghazal genre, poetic units such as “may”, “saqi”, “gul”, “bulbul”, “yor” contained deep philosophical, mystical, and emotional meanings. Through them, themes such as the inner world of man, divine truth, love, and patience were given symbolic expression. Therefore, from the earliest times, the poetic image was not just an image, but also a central form of aesthetic idea and observation.

In modern Uzbek poetry, the poetic image has become more complex and has begun to acquire philosophical and spiritual depth. This process has especially accelerated since the second half of the 20th century. Poets of this period began to use the image not as a means of depiction, but as a means of internal dialogue, spiritual introspection, and understanding of society. For the poet, the image has become an artistic model that expresses not external reality, but internal experience, conflict in the soul, and personal truth.

For example, in the poetics of modern Uzbek poets such as Ravshan Fayz, Chori Avaz, Nazar Shukur, and Azam Oktam, the system of images is manifested as a complex structure enriched with allegories, symbols, and metaphors. In their poetry, images are rooted not in real-life events, but in states of the soul, thought processes, and metaphysical searches. This turns the image into a multifaceted, deep, and thought-provoking artistic unity, unlike previous classical forms of expression.

In the process of the evolution of the poetic image, two main directions are observed: one is the reinterpretation of classical symbolic-traditional images in a modern context; the second is the formation of a system of new images related to modern life, consciousness and subconsciousness. In the first direction, traditional images (for example, flower, candle, light, night, dawn, bird) are re-"read" in a new philosophical layer, a new semantic load is imposed. In the second direction, new, previously unheard-of images in literature are formed on the basis of technogenic civilization, contemporary conflicts, and spiritual crises - this situation leads especially to the creation of unconventional images by poets.

Also, the semantic and aesthetic load of a poetic image is no longer limited to aesthetic beauty alone. It embodies the poet's social position, historical consciousness, cultural memory, individual philosophy and moral views. For example, through the images in Chori Avaz's collection "The Drawn Bow", human suffering in historical consciousness, the desire to understand national identity, and spiritual and spiritual freshness find poetic expression. In this way, the poetic image has been perfected in Uzbek poetry as an aesthetic model of an individual mental state.

It is noteworthy that images in modern Uzbek poetry are now formed in an interconnected, connotative, multi-meaning system. The poet conveys many meanings through one image, it can be a symbol, a personification, and a detail at the same time. This makes the poetic text multi-layered, open to interpretation, and dynamic.

It is not only a figurative tool, but also an artistic product of the poet's thinking, the result of the level of aesthetic perception. Its evolution is closely connected with the general development of Uzbek poetry, the individual world of the poet, the spirit of the era and cultural heritage. Today's modern Uzbek poetry conveys its complex philosophical, aesthetic and spiritual layers to the reader precisely through the system of poetic images.

**The poetic function of metaphor.** A metaphor is one of the symbolic manifestations of a poetic image, which acts as a poetic bridge between real reality and the layers of meaning in consciousness. For a poet, a metaphor serves to express reality not exactly as it is, but on the basis of a certain philosophical, spiritual or aesthetic interpretation. It is revealed through the depth of artistic thought, the penetration of thought into the inner layers, the subtlety of the poetic style. In particular, the metaphor embodies the poet's spiritual world, his views on aesthetics, his inner intuition and his ability to perceive the world in his own way.

A symbol is not a simple metaphor or a figurative device, it is a poetic unity with complex associative possibilities. Each symbol is a unique artistic code that requires reflection, contemplation and individual interpretation from the reader. Therefore, a symbol in a text is not limited to one meaning, but is revealed in different ways depending on the aesthetic taste, cultural experience, and mental state of the reader.

In modern Uzbek poetry, the poetic function of the metaphor is especially strengthened. Poets use the metaphor not as a static image, but as a means of dynamic spiritual movement. Through it, they express in an artistic form such complex situations as internal suffering, vital conflict, spiritual emptiness, and divine aspiration. For example, in the poetry of **Ravshan Fayz**, metaphors such as

“adrlar”, “ko'z yashi”, “sukunat” are means of figuratively expressing the spiritual cycles of a person. “Adrlar” symbolizes absence and longing, “ko'z yashi” symbolizes pain that cannot be expressed in words, and “sukunat” symbolizes inner contemplation and spiritual emptiness. The reader who reads these metaphors feels not just one situation, but the entire spiritual process.

One of the most important features of a symbol is **\*\*multi-layeredness (polysemanticity)\*\***. That is, a symbol does not have only one layer of meaning, but many layers of ideas and emotions are combined in it. This feature distinguishes a symbol from a simple image. This is especially deeply manifested in the work of **Nazar Shukur**. In his symbols such as "spring", "night stars", "shadow", behind the images of external nature lie the contradictions between time, transience, self-awareness, man and eternity. "Spring" is a symbol of renewal, but at the same time also of transience. "Night stars" is an artistic expression of the contradiction between light and darkness, and "shadow" is an artistic expression of concepts such as absence, disappearance, oblivion.

The metaphor also determines the internal music and rhythmic structure of the poetic text. It brings balance to the overall semantics of the poem through its poetic weight and semantic density. At the same time, the metaphor is also a means of expressing the poet's personal worldview. For example, in the poems of **Azam Oktam**, the metaphor of "night" is not only darkness, but also a space for communication with one's own soul, a sacred opportunity for spiritual purification. Night is silence, but at the same time it is a symbol of confrontation with God, an inner monologue, and prayer. Through the metaphor, the poet reveals not only the situation, but also the layers of meaning behind the situation.

In modern Uzbek poetry, the symbol is now considered not only as a means of artistic representation, but also as a central aesthetic construct that sets in motion the internal semantic, psychological and philosophical layers of the text. Each symbol brings to the poem not only a poetic appearance, but also a multi-layered meaning, different levels of understanding and comprehension. In this process, the symbol

becomes not only the result of poetic perception, but also the main reason that shapes it.

First of all, the symbol adds **semantic density to the text**. It directly or indirectly serves to reveal the invisible layers of the poem. Unlike a simple image, the symbol forces the reader to search for and understand the meanings behind the lines. In this regard, the poetry of Nazar Shukur deserves special attention. In many of his poems, the symbol of "spring" acquires semantic weight not just as a season, but as a symbol of spiritual renewal, hope, and the pursuit of eternity. The symbol of "spring" takes the reader away from the simple image of nature and directs them towards complex concepts such as life philosophy, spiritual awakening, and inner reform.

The second important function of the symbol is to create an associative opportunity. Each symbol awakens in the reader's mind in a new way in its own context. It is interpreted differently depending on the reader's mental state, experience, and aesthetic worldview. For example, Ravshan Fayz's poetry is very powerful in this regard: the symbol of "silence" in it may be a symbol of peace and tranquility for one reader, but for another reader it may be a sign of suffering, unspoken words, and an inner cry. Thus, the symbol here transforms the reader from a passive receiver into an active interpreter. This situation strengthens the intersubjective dialogue between the text and the reader.

Also, the symbol is an aesthetic unity that requires a philosophical approach. In this sense, the poetry of A'zam Oktam serves as an example of high poetic-philosophical thinking. Through his symbols such as "night", "worship", "sand", time and eternity, existence and non-existence, doubt and faith, the complex relationship between man and God are artistically expressed. "Night" is not darkness here, but spiritual confusion, inner suffering, the path to philosophical truth, and prayer is the silent echo of the human soul, a call to existence. The symbol in this case is not an external object, but a symbolic form of the inner essence.

Another poetic feature of the metaphor is the creation of internal drama. This drama is revealed through the accumulation and explosion of spiritual waves and



emotions expressed through the lyrical “I” of the poet. In particular, the metaphor of the “wild horse” found in the poem Chori Avaz has a special power in this regard. This metaphor is a figurative form of freedom, wild will, internal rebellion against the system, which expresses not only the state of the lyrical hero, but also the spirit of the entire era. In this way, the metaphor transforms emotions and struggle into artistic energy.

Finally, the symbol is also a powerful sign that reveals the cultural context. It lives in connection with the people's psyche, historical memory, beliefs and mentality. For example, in Uzbek poetry, symbols such as "supra", "aqsochi", "mulberry tree", "oyok izlari", "musallas" are not simple images - they are artistic forms of the life and values of the people. Such symbols shape the poem in a specific cultural space, and give the reader a sense of aesthetic familiarity, inner closeness. Thus, the symbol brings not a superficial, but a deep, historical-spiritual layer to the text.

Thus, the symbol is the heart of poetic expression, the aesthetic key that reveals its philosophical essence. It can convey not only the poet's soul, but also the experiences of the time and society in a symbolic form. The poetic function of the symbol is to increase the level of depth, complexity and artistry through this symbol. It is a form of real existence that has become an artistic solution, understood, and re-perceived.

*The system of symbols and its semantic load.* In modern Uzbek poetry, symbols have become a deep semantic form of a poetic image, which is not only an aesthetic decoration, but also the main poetic tool that expresses thought through its inner layers. Through symbols, poets deeply express universal concepts inherent in humanity, historical and moral meanings inherent in national culture, as well as individual mental states. The main feature of a symbol is that it has a multi-layered meaning, prompting the reader to reflection and interpretation. Symbols bring not only a figurative appearance to the poetic text, but also spiritual and philosophical weight, poetic intensity.

At the same time, symbols are formed on the basis of a certain system. In this system, each symbol has its own place, function and aesthetic load. The poet uses symbols in his poetics in a consistent, logically connected, artistic harmony. Symbols are manifested in universal (archetypal signs characteristic of humanity), national (images with international, cultural semantics), and individual (spiritual-significant, specific to the author) forms.

Symbols are usually read in a mystical, philosophical, religious-aesthetic context. For example, in the poetry of A'zam Oktam, the symbol of "night" is interpreted as a space for divine contemplation, solitude, silence, and inner discussion. "Night" for him is not just darkness, but also a time of self-awareness, purification, and preparation for communion with the Creator in the soul. In the poem "One Night," these symbols become a whole poetic system: "night," "worship," "eye," "silence" - each of these is a semantic layer that complements the other.

In the poetry of Chori Avaz, the symbol of the "wild horse" appears as a symbol of freedom, liberty, and unyielding will. This image can simultaneously become a symbol of historical consciousness, national pride, and internal struggle. This symbol poetically expresses a person's painful journey on the path of courage, faith, and independence. The multiplicity of meanings of the symbol is its most important poetic advantage.

The following table identifies symbols widely used in modern Uzbek poetry and their poetic and philosophical significance:

Symbol	Poet	The main meaning of the symbol	Philosophical/spiritual layer
Night	Azam Oktam	Divine contemplation, inner discussion, spiritual purification	A spiritual path between time and eternity
Silence	Azam Oktam, Ravshan Fayz	The state before prayer, spiritual purification, inner listening	Spiritual awakening, realizing Truth through silence
Wild horse	Chori Avaz	Freedom, indomitable will, human courage	National pride, historical struggle

Light/light	Nazar Shukur	Truth, divinity, enlightenment	Philosophical ascension, awakening to divine light
Spring	Nazar Shukur	Hope, renewal, cycle of life	A poetic symbol of creation and rebirth
Eye	Ravshan Fayz	Experiences, a mirror of the soul, a tool that shows pain	Spiritual anguish, introspection
Snow	Nazar Shukur	Cleaning, cleansing, washing	Inner lightness, cleansing from sin
Word	Azam Oktam	Responsibility, truth-telling, weight	Searching for an answer to a spiritual question
Road	Chori Avaz, Ravshan Fayz	Human life, painful experiences, the path to maturity	Physical movement, spiritual journey

Symbols are also often used in a systematic way within a poem. That is, several symbols are used in a related way, and together they form a poetic scheme. For example, in A'zam Oktam's poem "One Night":

- "night" is a time of purification and inner discussion,
- "Prayer" is a sign of striving for spiritual purity,
- "silence" - a state of inner alertness, observation,
- "Eye" is a symbol of critical understanding.

Together, these symbols poetically express the process of encountering the divine and of human self-realization. This harmony of symbols gives the poem a logical-aesthetic foundation, spiritual dynamics, and semantic layers open to interpretation.

So, the system of symbols is the internal code of the poet's thinking. Symbols bring multi-layeredness, openness to interpretation, spiritual heaviness, philosophical depth to the poem. Through them, one can perceive, understand, and sense not reality, but the meanings behind reality. Symbolic poetics turns modern Uzbek poetry into a multi-meaning, rich in cultural memory, spiritual and philosophical text. Each symbol in this poetry is considered an artistic mirror of the inner world, a means of expressing thought, and an aesthetic sign of spiritual journey.

*Details as a means of enlivening a poetic image.* In modern Uzbek poetry, detail is of particular importance as one of the main artistic means in the process of enlivening a poetic image, expanding its semantic and aesthetic scope. Detail is a small but impressive fragment of a poetic text, which is noticeable, relatively easy to perceive, but carries a deep poetic and emotional meaning. Detail acts as an element that determines the general poetic mood, character, state of mind and atmosphere in the text. It can often be a simple, everyday object or situation, but due to the spiritual and aesthetic task assigned to it by the poet, it can become the main semantic center of a poetic image.

The main function of poetic details is to visually, emotionally, and semantically revive the image. That is, through detail, the reader not only imagines the image, but also perceives it, feels it, and responds to it spiritually. For the poet, detail is an opportunity to secretly express an internal attitude, to convey a mental state through an external image. In particular, in modern Uzbek poetry, detail is used to poeticize complex situations related to large philosophical concepts, national values, time, and memory.

Ravshan Fayz's poetry, detail is used to effectively express the spiritual color of the image, inner pain and experiences. For example, details such as "the corner of the eye", "snow falling on the hat", "a candle burning in silence" in his poems seem like small images at first glance. However, these details embody signs of emotional tension, pain in silence, and an internal explosion. "The corner of the eye" is a hidden pain, passion behind indifference, "snow falling on the hat" is indifference, coldness, distance from life, and "a candle burning in silence" is a symbol of ongoing self-destruction and emotional anguish. Through detail, the poet not only draws a situation, but also reveals the inner drama hidden behind this situation.

Nazar Shukur's poetry, more semantic layers of memory, time, and national culture emerge through details. For example, the details of "snow-covered mound", "old bench", and "chordara" may seem like simple real objects at first glance, but at their core lies a lost value, a past life, a broken historical foundation, and a forgotten national memory. "Snow-covered mound" is a forgotten history, "old bench" is a

sacred place that no one sits on anymore, a place that has become a memory, and "chordara" reminds of family, unity, and the old order of life.

The table below shows the images and semantic load of poetic detail used in modern Uzbek poetry:

<b>Detail</b>	<b>Poet</b>	<b>The superficial meaning of the image</b>	<b>Internal poetic/philosophical burden</b>
The corner of the eye	Ravshan Fayz	Sideways glance, remnants of attention	Secret anguish, inner pain, unspoken passion
Snow falling on the cap	Ravshan Fayz	Image of external coldness	Mental isolation, loneliness, neglect
A candle burning in silence	Ravshan Fayz	A lamp burning in silence	Inner explosion, destruction behind the silence
Snow-covered mound	Nazar Shukur	Historical monument in winter	Loss, oblivion, fading of memory
Old chair	Nazar Shukur	Old, unused stool	Family, cultural memory, national way of life
Four-legged	Nazar Shukur	Four-sided seat	Unity, holiness, a broken ancient order
Antique chandelier	Azam Oktam	Old lamp emitting light	The light of the past, the truth, the embodiment of the light of Allah
Dried leaf	Chori Avaz	Autumn nature scene	The fading of hope, the fading of life, a high philosophical possibility
Heavy rain	Ravshan Fayz	Natural condition, light rain	Tears, gentle anguish, unspeakable pain

Detail is the poet's inner gaze, a reflection of his mental state in an external form. Through detail, the poet describes not the being, but the intuition and thought behind it. Although it seems episodic in the text, it gives life to the image, makes it colorful, alive, understandable. That is why detail is the color of poetic truth. Its presence enhances the poem emotionally and aesthetically, elevates it from a "set of words" to a "work of art."

In the poetic structure of modern Uzbek poetry, the harmony of imagery, symbols and details is not only an artistic decoration, but also the main layer that forms the semantic, philosophical and emotional structure of the entire poem.

Although each of these elements has a separate semantic load, they form a compositional unity in their interaction and connection. The correct organization of this harmony in a poetic text indicates the maturity of the poet's thinking, the skill of subtly expressing thoughts and feelings through images. Detail is a component of a poetic image that is perceived through intuition, is easy to perceive, and is often depicted as a small fragment. However, its aesthetic effect is great: it revives the image, deepens the mental state associated with it. For example, in the poetry of Ravshan Fayz, details such as "the corner of the eye," "snow falling on the hat," and "a candle burning in silence" create a whole spiritual landscape.

A metaphor is a semantic sign that appears on the basis of the poet's artistic perception. It invites the reader to make associations, takes the poetic image to emotional depth. In a metaphor, the poet expresses a mental state in a figurative form: light - salvation, spring - renewal, eye - pain, silence - internal struggle, supra-national memory, etc. A symbol is a poetic structure located at a deeper level than a metaphor, which often expresses multiplicity of meanings, religious and philosophical understanding, and openness to interpretation. When a symbol is used in a poem, the reader does not just perceive - but also understands, analyzes, and observes with his inner world. In particular, in A'zam Oktam's poem "A Night", the symbols "night", "worship", "eye" and "silence" are harmoniously combined, poetically expressing the idea of divine contemplation, spiritual purification and inner awakening. Here, "night" is a symbol of divine testing ground, "prayer" is a symbol of spiritual joy and purification, and "silence" and "eye" become a tangible, vivid image of this state through details. In this way, the combination of poetic images forms the semantic core of the poem.

This poetic mechanism can be schematically imagined as follows: the detail works at the level of intuition, the image - at the level of imagination, and the symbol - at the level of spiritual-intellectual understanding. That is, a poetic image is formed on the basis of the chain of detail → image → symbol → idea. For example, in the poems of Chori Avaz, the "wild horse" symbolizes freedom, "darkness" symbolizes oppression, and "fire" symbolizes social explosion. When these images are

combined, the idea of the spiritual growth of an entire people, its historical struggle, and hopes emerges. Poetry is not just a system of words, but an artistic harmony of intuition, feeling, thought, and philosophy. This harmony is formed, first of all, through poetic images. When images are used in aesthetic interdependence, each of them complements and strengthens another image and creates poetic dynamics in the text. It is this dynamism that makes the poem alive, turns it into a flow of sensations and meanings. In a poetic text, this harmony is created through three main poetic components - detail, image and symbol. Detail is a specific object or situation that is perceived at the level of perception. It brings imagery, that is, a visual-aesthetic layer, to the poem. For example, the detail “dust of the stool” presents the reader with not only a visible landscape, but also a dusty memory of the past in a perceptible state. The image born from the detail can, in turn, become an image. And the image is the emotional and spiritual center in the poetic text. It takes the reader into the world of inner warmth, feelings and passions. For example, the image of the “eye” created through the detail “corner of the eye” ultimately creates the image of the “gaze”. This is a hint at mental anguish and can become the first step of a poetic idea. A symbol is formed at a deeper level than a symbol. A symbol is a multi-meaning, philosophically charged artistic center. It forces the reader to understand, interpret, and think. Symbols are more abstract than a symbol, turning a specific poetic image into a general philosophical concept. For example, through the symbol of “light”, the symbol of “light” is created, which denotes concepts such as truth, divinity, salvation. Thus, through detail, a sensation appears, the symbol transforms this sensation into a feeling, and the symbol directs this feeling to philosophical content. This movement is expressed as an internal flow in the following form: detail → symbol → symbol → idea. In such a model, each component serves the poetic center - ensures the formation of the main idea in poetic form. This aesthetic movement is especially evident in the work of poets such as Ravshan Fayz, Nazar Shukur, Chori Avaz. For example, in Ravshan Fayz, the detail “snow falling on the cap” forms a symbol of cold, indifference, and finally a symbol of negligence. In Nazar Shukur, the detail “dust on the bench” becomes an image reminiscent of a

past life, and the symbol of “bench” reveals the symbol of “memory.” When poetic images are used in this way in harmony, semantic unity is created in the text. In this unity, the symbol stands as the central associative image, the symbol is the philosophical root of the symbol, and the detail is its picture animated by intuition. As a result, in the poem, imagery (detail), emotion (symbol), and thought (symbol) live in artistic harmony. This leads to an intensification of poetic expression and the emergence of deep aesthetic layers in the text. Through such harmony, the poet expresses not just one thought, but a whole system of feelings, and the reader perceives this poetic flow with his own thinking, intuition, and mental state. Therefore, detail, image, and symbol, as an inseparable poetic system, constitute not only the structure of the poetic text, but also its spiritual and aesthetic spirit.

From this perspective, the system of images serves as an aesthetic reflection of the poet's worldview. Each image is directly related to the poet's inner world, feelings, and experiences. Through the harmony of imagery, symbol, and detail, a poem becomes not only a text that is heard or read, but also a spiritual phenomenon that is felt, seen, and observed. The movement of poetic images determines the internal rhythm, energy, and ideological direction of the poem. It is through this harmony that artistic thought, spiritual pleasure, and aesthetic elevation are created in the poem. Image is an aesthetic sensation, symbol is a spiritual expression, and detail is a "living sign" of the image, and together they create the poetic form and semantic content of the poem. This harmony not only expands the poet's skill, but also the reader's scope of poetic understanding, strengthens his emotional and intellectual involvement in the text.

In modern Uzbek poetry, the system of poetic images is closely related to the individual poetic views, aesthetic tastes and spiritual searches of poets, which create a unique semantic harmony. In particular, in the poetics of poets such as Nazar Shukur, Chori Avaz, Ravshan Fayz and A'zam Oktam, images serve not only as a descriptive tool, but also as an aesthetic expression of spiritual experiences, internal monologues, national-aesthetic values and philosophical observations. Each of these



poets combines imagery, symbols and details in his own way when creating his system of images.

The system of images in Nazar Shukur's poetry is rich in philosophical interpretations. Through his images, the reader understands not reality, but the meanings behind reality. "Spring" in his poems is not an ordinary season - it is a symbol of spiritual renewal, inner purification, human rebirth. Also, through images such as "old pedestal", "snow-covered mound", the poet reflects on memory, time, national culture, forgotten historical layers. In this way, images, details and symbols are combined, creating an aesthetic-philosophical composition.

In the poetics of Chori Avaz, images become tools for expressing the spirit of struggle, will and patriotism. In his poetry, images such as "wild horse", "darkness", "lights of dawn", "fire" have symbolic and symbolic forms reflecting the contradictions in reality. Through "wild horse" the power of freedom, longing for freedom is reflected, and through "fire" the struggle, spiritual explosion, painful awakening is reflected. Such images are formed as a center carrying the ideological burden in the poet's poetics. Through this, he turns the vital struggle into an aesthetic force.

In Ravshan Fayz's poetry, images become a transparent expression of delicate mental states. In his poetics, through details such as "the corner of the eye", "snow falling on the cap", "silence", "tears", "stirring", the inner pain, quiet suffering, and unspoken feelings that are experienced in the soul are interpreted as poetic tools. These images are built not on images, but on intuition. They are an inner monologue, spiritual silence, and an artistic reflection of human pain, which gives the poet's poetics deep lyricism and emotional pleasure.

In the poetry of Azam Oktam, images are saturated with mystical content. In his poetry, images such as "night", "solitude", "worship", "silence", "star" are symbols and images that represent the space of communication in silence between man and the Creator. Especially in the poem "One Night", these images embody spiritual processes such as divine contemplation, contemplation, self-awareness, repentance and purification. The poet's system of images expresses the aspiration to

the Creator, dialogue with Allah, and the spiritual search to find the divine essence of life.

Thus, in the poetics of modern Uzbek poets, the system of images is not just an image or metaphor, but rather the center of poetic thought, the aesthetic form of mental processes, the artistic expression of national identity and spiritual values. Each poet organizes the harmony of images in accordance with his individual poetic style. If the philosophical layer is dominant in Nazar Shukur, then in Chori Avaz, spiritual subtlety and intuition come to the fore as the main aesthetic criterion, in Ravshan Fayz, spiritual subtlety and intuition, and in A'zam Oktam, divine contemplation comes to the fore as the main aesthetic criterion. Therefore, the harmony of images in modern poetry determines not only the formal, but also the spiritual and aesthetic essence of the poetic composition.

The system of images in the poet's poetics reveals its complex but balanced poetic construction in the harmony of symbols, symbols and details. Through this system, the poet's artistic worldview, philosophical views, and feelings are transformed into a poetic form. The harmony of images, in turn, perfects the poem emotionally, aesthetically, and ideologically. Each image is not only a means of beauty, but also a figurative form of thought and spiritual experience. Modern Uzbek poetry, through these images, presents an aesthetic example of the harmony of the national spirit, the spirit of the times, and the spirit of the poet.

## **2.2. Poetic interpretation of traditional (lover, mistress, rival and friend) and new (cotton, field, Soviet man, hard worker) images in Uzbek poetry of the 1980s–1990s**

In literary criticism, the concept of artistic images entered a new stage of theoretical thought in the 20th century. During this period, the individual perception, worldview, and aesthetic taste in the artist's thinking began to be conveyed to the reader through the intersection of symbolic means - imagery, symbols, and details. The concept of a poetic image existed in classical literature, forming the superficial pictorial layer of a literary text. However, in modern poetry, the system of images has risen to the level of a complex structure expressing not only the image, but also the poet's inner world, spiritual experiences, and philosophical observations.

Image analysis combines semantic, structural, and phenomenological approaches in literary studies. The semantic approach studies the image from the perspective of its layers of meaning and associative network; the structural approach identifies the logical connection between the components of the image, symbol, and detail; and the phenomenological approach, which penetrates the reader's consciousness and takes into account the process of artistic influence. In modern Uzbek poetry, these three methods combine to reveal the complex system of images of each poetic text.

Uzbek poetry in the 1980s-1990s went through its own complex and multifaceted path of development. The literary processes of this period were influenced, on the one hand, by significant changes in political and social life - the crisis of the Soviet system, the spiritual awakening on the eve of independence, the people's desire to search for their own identity, and on the other hand, by the need for inner freedom, poetic renewal, and a deeper expression of human experiences in literature. It was precisely such a socio-philosophical background that led to the emergence of new aesthetic approaches to traditional images entrenched in literary thought, and at the same time, the formation of a new system of poetic images, updated and in harmony with the spirit of the times.

In the poetry of this period, traditional images such as lover, mistress, rival, friend were reinterpreted, continuing their poetic life and absorbing the spirit of the times. Each of these images was enriched by the poet's thinking, aesthetic taste, and personal life observations. In particular, in the image of the lover, instead of the strong spiritual symbolism of the previous mystical and classical tradition, signs of inner spiritual anguish, loneliness, and dissatisfaction with the instability of society appeared. The mistress, on the other hand, was transformed into a symbol closer to the criteria of humanity, encountered in real life, distinguished by her feelings, doubts, and sometimes carelessness. The image of the rival became an artistic reflection of social contradictions, injustice, and hypocrisy in society. In the image of a friend, along with values such as simple love, sincerity, spiritual support, and loyalty, compassion and a spiritual connection that reaches from heart to heart are expressed with poetic power.

However, in the poetry of the 80s-90s, not only the transformation of traditional images was observed, but also a system of new images that poets were forced to create under external pressure and ideological requirements. These images - the images of cotton, field, Soviet man, worker - were formed as an artistic expression of the ideology of the era, most of which were based on idealized, simplified, emotionally devoid images. In particular, the image of cotton became the central content of several thousand poems in these years. It was presented as the sustenance of the motherland, a symbol of hard work, an artistic manifestation of communist labor propaganda. The field, on the other hand, was perceived as a symbol of the harmony of man with nature, a landscape of the labor process, a symbol of social struggle and a spirit of selflessness.

The image of the Soviet person was created as an idealized hero, an exemplary member of society, a person loyal to communist values, enduring difficulties. In this image, not the problems, conflicts, and inner experiences of a real person, but polished, standardized, prototype-level symbols prevailed. The image of the worker, on the other hand, served to poeticize state policy through the selfless labor of a representative of the lower stratum, generalizing the people. However, by their

nature, these images were most often expressed in forms that were based on declarations rather than plots, slogans rather than images, and tasks rather than spirits.

Nevertheless, some poets tried to fill this system of images with a poetic soul, to bring them closer to the human. In such approaches, the field began to be interpreted as a childhood memory, cotton as a mother's labor, the worker as a tragedy of an ordinary person, and the Soviet person as a symbol of honesty and conscience. This served to inject an individual spirit, subjective expression, and vitality into the new images.

Thus, Uzbek poetry of the 1980s–1990s simultaneously moved in two main poetic trends: one - reinterpretation of traditional images with historical and aesthetic roots based on modern understanding, the other - an attempt to replace new images in the sociopolitical spirit, formed under the influence of the ideology of the era, in the literary context. These two poles often manifested themselves in poetry in the form of sharp contradictions, and sometimes in the form of harmony that paved the way for synthesis. These evolutions in the system of images clearly reflected not only the formal renewal of literature, but also its substantive and philosophical changes.

Traditional images form the basis of the deep-rooted and living poetic system of Uzbek poetry. In particular, such images as lover, mistress, rival and friend have long been formed on the basis of lyrical expression, artistic dramatism and poetic contradictions and have not lost their aesthetic significance for centuries. In classical literature, these images, especially the images of lover and mistress, expressed high spiritual and philosophical ideas such as divine love, spiritual purification, mystical elevation, while in the early stages of Soviet poetry they were interpreted mainly in a simplified and idealized form, in harmony with social content. However, by the 1980s, factors such as spiritual awakening, the desire for freedom, and the strengthening of individuality that arose in the literary environment created new layers in the poetic essence of these images.

In particular, the image of the lover in these years has moved beyond its static and superficial interpretation and has been enriched with deep psychological expression, personal suffering and spiritual internal conflicts. Now the lover has become not only a symbol of loyalty, patience and love, but also a poetic individual who is dissatisfied with his time, is not indifferent to the injustices in society, is in a whirlpool of internal conflicts, and lives in intense dialogue with his inner world. He is interpreted not as a seeker of fixed love, but as a lyrical consciousness searching for the meaning of life, spiritual support and true truth. This lover seeks humanity that is disappearing in the formality, spiritual coldness, and simplified values of society; he rises to the level of an image that artistically expresses his own spiritual alienation, a state not fully understood by society.

Through such an interpretation, the traditional image of the lover is reshaped as a symbol of modern man. It is no longer a matter of romantic love, but is enriched with deep meanings such as vital essence, philosophical stability, and spiritual satisfaction. The lover, in this context, is transformed into a source of salvation, and sometimes a symbol of ideals, desires, and hopes formed in the human mind. Thus, the traditional lover-mistress opposition took on a new poetic tone in the poetry of the 1980s: the relationship between them was now analyzed not only in terms of romantic, but also in terms of philosophical and socio-spiritual contradictions. The lover's desire for his lover was no longer expressed as a physical intimacy, but as a process of reaching spiritual selfhood, understanding truth, and observing existence.

Thus, traditional images, in particular, the image of the lover, became the aesthetic center of the poet's thinking in Uzbek poetry of the 80s. It now appeared on the stage as a means of artistic perception of social reality, an artistic signal expressing internal drama, and the main poetic force ensuring aesthetic-perceptual balance. Through this approach, a new interpretation of traditional images was reflected not only as a poetic form, but also as an artistic phenomenon that could become an expression of the national spirit and thinking of the era.

The image of the lover has been formed in Uzbek poetry for centuries as a divine beauty, heavenly love, a source of inspiration, a force that spiritually cleanses

the lover. However, since the 1980s, this image has undergone significant changes in poetic expression. Now the lover is not only a symbol of external beauty, but also a symbol of an unstable world, a society in which stable values have collapsed, and false ideals. Poets began to attach deep philosophical meaning to the image of the lover: she became not just the destination of love, but a symbolic center expressing the contradictions between aspiration and reality. In particular, the intensification of elements of carelessness and indifference in this image made it possible to aesthetically perceive the coldness, unkindness, and spiritual emptiness of life. The silence or coldness of the lover began to be interpreted as a psychological test that leads the lover not to spiritual elevation, but to suffering and internal hesitation. Thus, the image of the mistress became not a poetic ideal, but a symbol of "ideals" that the human mind creates, but which are unattainable, and in some cases even false and illusory.

The image of the rival had previously existed in classical literature as a means of romantic conflict, but in the poetry of the 80s and 90s this image acquired a new semantic load. Poets now sought to express broader social conflicts through this image than personal rivalry. The rival was no longer a creature that distracted the lover's attention or tested the lover, but rather a symbol of injustice, injustice, hypocrisy, betrayal, and spiritual weakness in society. This image was often expressed through the inner monologue of the lover's image, and was embodied as an artistic form of internal contradiction, spiritual conflict, and distrust of society rather than an external conflict. Through the rival, poets tried to artistically analyze the moral crisis taking place not only in love, but also in social life. This image served as a means of reflecting the breakdowns taking place in society through personal drama.

The image of a friend, although it retained its traditional essence in the poetry of this period, was enriched with a renewal in poetic form and meaning. In classical literature, a friend was interpreted as a soulmate, a kind companion, an honest interlocutor, but in the 80s-90s this image was enriched with deeper psychological, spiritual, and social connotations. Poets expressed the problems of trust in society,

alienation between people, and the spiritual burden of loneliness through aesthetic means in the image of a friend. A friend was no longer just a symbol of kindness, but also a like-minded person who maintains a person's spiritual stability, shares his observations of the realities of life, and sometimes even the last support in life. Therefore, this image acquired special moral and aesthetic significance at a time when human relationships are being devalued in society, trust and sincerity are being lost.

In general, these traditional images in Uzbek poetry of the 1980s–1990s – lover, rival, friend – without completely losing their previous poetic functions, were supplemented with a new interpretation, a deep psychological approach, and real conflicts in society. They are no longer just plot devices, but poetic centers that have become the main symbols of the spirit of the era, human suffering, spiritual search, and philosophical observation. This can be considered one of the achievements of Uzbek poetry in the 80s–90s in the artistic interpretation of the inner world of man.

However, it is precisely the period of the 1980s-1990s that is distinguished in Uzbek poetry not only by the poetic transformation of traditional images, but also by a system of new images formed on the basis of a social order. These images, first of all, arose within the framework of the artistic requirements of socialist realism, formed on the basis of Soviet ideology, and served to ensure the poetic expression of the dominant ideology in society. In this system, such images as cotton, field, Soviet man, and worker occupied a leading position. The fact that socio-political goals took precedence over artistic intention in their creation led to the formation of their poetic structure in a strict and simplified form.

In particular, the image of cotton emerged as the most exploited symbol of the poetry of this period. Through this image, ideas such as loyalty to the motherland, service to the national economy, selflessness, and heroism of labor were glorified. Cotton was idealized as the sustenance of the motherland, a source of abundance, and a symbol of communist creativity. This image combined an element of nature, an economic resource, and an ideological attribute. As a result, cotton became a polished, almost deified artistic image, free from real-life hard labor, violence, and



exploitation. It was viewed as a symbol of constant blessing, abundance, and loyalty. Poets sought to elevate cotton to the level of poetic greatness, using exaggerated expressions that worshiped it.

In the image of the cotton worker, several social roles were combined - mother, selfless, hardworking, party-conscious woman. In this image, not the natural tenderness of femininity, but the will, endurance and selflessness fighting for communist ideals were transformed into the main poetic components. The woman was presented as the heroine of the field, the keeper of cotton, the propagator of Soviet values. However, in these images, the feelings, personal needs, and hardships of the woman in labor were almost not expressed. She existed as an idealized social prototype, and her poetic existence was nourished not by real life, but by ideological demands.

The image of the field was also depicted by poets as a positive, friendly, and blessed place. It was interpreted as a natural place for cotton, a place of labor, a place of collective action and achievement. The field became not just a field, but a symbol where “people's power” was concentrated, filled with the content of cultural and political activities. It entered poetry as a source of high harvests, devoted labor, and encouragement every year. However, this image was also formed in harmony between the poet's fantasy and state policy, disconnected from the real field landscape in life - dust, knee-deep mud, heat, and tense regimes.

The image of the Soviet man was a model of the “ideal man” adapted to the spirit of the times. He was interpreted as a hero with a strong will, loyalty to the party, a lover of work, ready to sacrifice himself for the good of society. This image was deprived of its artistic individualistic features and remained at the level of a model symbol. It was dominated not by human experiences, personal problems, but by broad and generalized ideas such as “living for the homeland”. The image of the Soviet man depicted not a person, but a product of an ideal society, and its poetic function was propaganda, not the usual lyricism.

The image of the worker was created by poets as a representative of the people, a symbol of strength and will. He was interpreted as the main force driving the life

of society, the support of communist construction. However, these images remained unindividualized in poetic expression, devoid of inner experiences and personal pain, loyal to society, and created in one-sided colors.

However, some poets tried to infuse these ideological images with vitality, lyricism, and real human situations. Sometimes cotton is a mother's labor, a field is a childhood memory, a Soviet man is a symbol of a loving father, a worker is an ordinary person who shares his fate, with pain and hope in his eyes. It was precisely such approaches that helped these images move away from sloganeering and approach artistic sincerity.

Thus, although the new system of images in Uzbek poetry of the 1980s–1990s seemed ideological, superficial, and stereotypical at first glance, it is also observed that the creators tried to enrich them with spiritual and aesthetic content through poeticization. Among these images, a contradictory but interesting poetic dynamic was formed between dry propaganda and sincere lyrics. It was this dialectic that created the complex landscape of the poetry of the period.

Uzbek poetry of the 1980s–1990s, during its complex and contradictory development, also embodied a system of images formed on the basis of social order. Among these images, the images of the field, the Soviet man, and the worker occupied a leading position. Although all three images served to promote the main ideals of Soviet ideology, the individual creative approaches of Uzbek poets sought to give poetic life to these images. In particular, in the poetic thinking of poets such as Nazar Shukur, Chori Avaz, and A'zam U'ktam, these images became not only a means of propaganda, but also artistic forms that acquired spiritual depth, enriched with human fate and spiritual suffering.

The image of the field in the work of these poets is interpreted as a sacred land, a place revived by human labor, a space for constant dialogue between nature and the soul. For example, in poems such as "Kongil ekani" by Nazar Shukur, the image of the field is combined with inner experiences, sensations and memories. There, the field is not a simple place of labor, but a symbol of the quiet memory of childhood, the smell of cotton woven between the fingers of a mother, and sleepless nights that

turned into sadness in the heart. In this sense, the image of the field is not idealized, but a formed artistic symbol of real human pain and labor.

In the work of Chori Avaz, the image of the field appears more against the background of intolerance and conflicting relations with time. In the poetic devices used by the poet in the collection "The Drawn Bow", the field is no longer a place of loyalty and selflessness, but a place of contradiction between man and society, a place of indifference and the suppression of good intentions. For Chori Avaz, the field is a place where the human spirit is tested, every time he bends to the ground, not only cotton is plucked, but also dignity, pride, and the right to speak are uprooted.

The image of the Soviet person in Nazar Shukur's poetry is expressed not in the form of direct propaganda, but through symbolic contradictions, through individuals wearing social masks. Although the poet does not openly use the term "Soviet person", sometimes in his poems honest hardworking people are contrasted with individuals who are "on paper but not in life". Through this approach, he expresses a poetic position against stereotypical images. His attention to the real person, inner purity and labor is combined with the exposure of false ideals.

The image of the worker is formed in the poetics of the above poets not as a symbol of a broad stratum of the people, but as a symbol of a special human destiny. Nazar Shukur always describes the worker as an "ordinary person", "silent patience". In his poems, the worker exists with his life, family, burden, joy and suffering. In this image, not the "whiteness" of cotton, but its saltiness, the pain of the skin on his forehead are felt. The poet describes this image in spiritual depth, with inner suffering and high aesthetic intuition.

Chori Avaz, on the other hand, combines the image of the worker with strong social drama. He portrays the worker as a victim of the times, a person torn between ideals, a person with his own values crushed under the pressure of the system. Through these images, the poet conveys social violence, the need for personal freedom, and spiritual depression on a poetic scale. At the same time, these images are completely far from declarative, but rather real human symbols in painful dialogue with the spirit of the times.

The poetry of Azam Oktam is one of the exemplary phenomena that created a separate poetic space in Uzbek literature of the 1980s–1990s through theological-philosophical and enlightening approaches. In the poet's work, images - whether traditional or modern social symbols - are mainly distinguished by the poetic formation of the inner state of man, the path of spiritual purification, and the state of the heart seeking truth. In particular, in the poetic image of Azam Oktam, the inseparable connections between worldliness and divinity, external life and internal thought, society and the soul are expressed through artistic images.

In the poet, images such as field, labor, nature, loneliness, prayer, silence are never formed only at the level of external scenery or ideological symbols, but as a means of spiritual and cultural observation. For example, in Azam Oktam's poem "One Night", the seemingly ordinary night scene is actually transformed into the experiences of the human soul, a state of inner purification, the echo of contemplation, divine silence and the struggle with the ego. The images in it - night, loneliness, window, darkness, voice - all reveal spiritual and enlightening aspects.

In the poet's work, the image of the worker also surpasses the modern social norm. He shows the "worker" not only as a driving force of society, but also as a wise person who has reached spiritual maturity, has made patience and gratitude the criterion of life. For Azam Oktam, labor is not a means of material production, but a means leading to spiritual perfection, a practical aspect that serves a person to live honestly, to be pure, to seek truth. The poet enriches this image with a mystical, not a didactic, meaning.

Also, the official image of a Soviet person is almost not directly visible in Azam Oktam's poetry. However, even if it exists, it is interpreted as a person who is virtuous, noble, has inner awareness, and can be a mirror against the contradictions of the times. In this image, not party ideology, but a moral ideal, honest living, and maintaining the chastity of the heart are put forward as the main criteria.

In Azam Oktam's poetics, even traditional images (for example, lover, lover, road, suffering, quiet night) acquire a new enlightening and philosophical meaning. The image of the lover is presented not only in a romantic sense, but as a thinking

soul in love with truth, searching for a path in modern spiritual chaos. The lover, on the other hand, becomes a symbol of perfection, truth, and divine light, not external beauty.

That is why Azam Oktam's system of images is fundamentally different from that of other poets: in it, moral perfection is revealed through aesthetic beauty, spiritual awakening through metaphorical images, and a call to truth through natural landscapes. This approach transforms the poet's method of creating images from simplicity to complexity, from reality to observation, from external situations to internal spiritual immersion.

Thus, although in Uzbek poetry of the 1980s and 1990s the images of the field, the Soviet man, and the worker were often formed on the basis of ideological orders, poets such as Nazar Shukur, Chori Avaz, and A'zam Oktam reinterpreted them through human pain, spiritual anguish, aesthetic observation, and sincere lyrics. Thanks to this approach, although they were created within the framework of official ideals, they were able to become poetic representatives of their time, aesthetic symbols of the spirit of the era and national identity.

In addition, the attitude towards the image of man became special for the creators of this period. Man is a being who understands himself, understands the essence of life, asks questions about existence and seeks answers to them. Especially in the works of Ravshan Fayz, Chori Avaz, Nazar Shukur and Azam Oktam, the image of man acquires a unique spiritual and philosophical meaning for each of them.

In the poetry of Ravshan Fayz, a person is an image living in a whirlpool of questions, trying to understand himself, trying to find inner silence. Through his verse "I ask myself too," the poet symbolically expresses the human mind - the path of suffering, loss of identity and finding it again. In this image, a person is embodied as a being who descends into the depths of his own heart, where he sees darkness, loneliness and spiritual pain. In Fayz's poetics, the image of a person is often given through "tears", "silence", "adrlar". These symbols serve to describe the emotional state not directly, but in a subtle poetic way.

In Chori Avaz, the image of a person is a strong-willed, fighting, but not broken-hearted person. In his poem "The Path of the Heart", a person is interpreted as a being who walks the paths of the heart, living between the past and hope. In this image, a person carries all the hardships of life on his shoulders, but he does not sink into despair. The poet's images such as "wild horse", "sandy road", "invisible wind" show the inner struggle, suffering and perseverance of a person.

In Nazar Shukur, the image of man is interpreted as a being in spiritual and philosophical search. He searches for man in the space of history, nation, memory and time. His images such as "snow-covered mound", "old pedestal" express the spiritual connection of man with memory and the past. Here, man searches for his roots, seeks to understand the eternal aspects of existence. Nazar Shukur combines human existence with aesthetic and philosophical thinking.

In Azam Oktam, the image of man is centered on inner contemplation, divine silence, and the act of realizing one's self before the Creator. He depicts man in a constant state of prayer. The lyrical hero in the poem "One Night" sees himself standing face to face with God in the silence of the night. Through symbols such as "silence," "prayer," "night," and "eye," man is depicted as a being taking a step toward divinity. In Oktam, the fundamental essence of the image of man is not loneliness, but spiritual purification on the path to reaching the Creator.

Although the creative direction and style of the four poets differ from each other, they all present the image of man in modern Uzbek poetry as a symbol with deep spiritual and philosophical content. Each interprets the human psyche, pain, silence and dream in their own poetic language. This image of man now moves away from traditional concepts and becomes a symbol of a person searching for his identity, searching for the meaning of life, living in wordless silence.

In modern Uzbek poetry, the image of the Motherland is formed at the intersection of ancient traditions and modern spiritual searches. This image -is manifested not only as a geographical space, but also as a metaphorical space inextricably linked with socio-historical reality and the experiences of the poet's soul. The image of the Motherland is interpreted in various aspects in the work of

modern Uzbek poets Ravshan Fayz, Chori Avaz, Nazar Shukur and A'zam Uktam, each of whom in his own way traces the roots of national spirituality.

In Ravshan Fayz's poetry, the homeland is an expression of longing and hope in the heart. In his poems in the collection "In the Endless Hills of the Heart", such details as "the wind playing on the surface of the hills", "the old soil broken by tears" allow us to feel this image. Fayz presents the homeland not as a simple place, but as a poetic source of expression of the heart. "The taste of the soil in the palate" is a feeling that you taste with your mouth and absorb into your heart. These examples show that every corner of the homeland is a source of inner feelings for the poet.

In the poetics of Chori Avaz, we can see the image of the Motherland as a central symbol of the responsibility of struggle and self-sacrifice. In the collection "The Drawn Bow", the symbol of the "wild horse" is combined with the spirit of freedom, while the soil that holds its feet, the bow that has penetrated the heart, reminds of the history that has been lost. This poet calls the Motherland "the music of the heart's quilt": it becomes the voice of the people, a symbol of pain and hope. Chori Avaz interprets the Motherland as a spiritual field to which one should turn, to which one must remain loyal.

In Nazar Shukur, the image of the Motherland is revealed in a philosophical context through the elements of nature and memory. In the poetic series "Bahor soginchi" (Spring Longing), through the images of "a blossoming tree", "blooming rain" and "a snow-covered stone", the poet presents the Motherland as a convergence of national memory, history and time. In these images, nationality is renewed in each season - rebirth in spring, longing in autumn, patient waiting in winter. Shukur likens the Motherland to a complex semantic meta in the cycle of nature.

A'zam Oktam, on the other hand, "translocates" traditional symbols of the homeland to the inner spiritual realm. Through his catchy lines "You are not the homeland, you are me" and his apostrophic appeals "The homeland is an inner journey, the path of the heart," the poet transforms the homeland into a place of individual purification and spiritual journey. A'zam Oktam interprets the homeland

as a spiritual realm measured not by external boundaries, but by the contemplation of the heart.

In the example of the four poets, the image of the Motherland is a complex of vocals, historical memory, seasons of nature, and spiritual purification that live in the heart. It awakens in the reader an awareness of national identity, a sense of patriotism, and directs them to discover new layers of national values in each line.

In modern Uzbek poetry, images of nature constitute the most multifaceted and complex semantic layer of the poetic text. This layer allows poets to express spiritual experiences, internal conflicts, contradictions of social and cultural life through the means of imagery, symbols and details. In the works of Ravshan Fayz, Chori Avaz, Nazar Shukur and A'zam Oktam, images of nature become a unique code reflecting the individual poetic world of each poet.

In his poem "Silence Spread in the Sky," Ravshan Fayz uses nature as a reflection of the inner psyche, describing the calm on the beach, the light falling through the clouds, and the silence under the trees. His detail "snow falling on the cap" symbolizes the anguish hidden behind the coldness, the explosion of sensational peace. Clouds are a symbol of hiding the past, the sun is a symbol of clarity in the heart, and rain is a symbol of pain combined with tears.

In Chori Avaz, nature is a living space that enters into dialogue with the subject, struggling with the human mind, testing its identity. The image of "a path that is worn out on the shoulders under a hot strong wind" -reveals the poet's spirit of selflessness and readiness for various healthy journeys. The image of the "sandy road" reminds the human spirit of the need to overcome it with will, even in poverty.

In his poem "The Yellowing of Leaves," Nazar Shukur presents the state of leaf fall as a symbol of the delicate balance between longing, hope, and death, and shows the yellow hues of national memory through the symbols of nature. He reveals the mysterious surfaces of history through the "old pedestal" and the "snow-covered mound," where nature is depicted as a sacred place that has preserved the traces of ancient poets.



A'zam Oktam, on the other hand, transforms the elements of nature into symbols of mystical contemplation. The line "The joy that the night is covering" -expresses the contrasts of day and night, the contradictions of the human spirit. Through "Delight under the symbol of the night", he demonstrates that nature is a comfortable environment leading to divine tranquility.

In the case of these four poets, images of nature become not only a decorative background in the poetic text, but also a dynamic component reflecting the poet's spiritual process. The images - rain, wind, tree; symbols - leaf, snow and sun; details - a spring trembling in a snowstorm, a bird walking in the branches - all this invites the reader to an inner journey.

In modern Uzbek poetry, man, homeland, nature and divine images form a single poetic system that is inextricably linked to each other. The image of man, as a symbol of spiritual search, self-awareness and internal struggle, takes the stage as if passing through the difficult path of life. Ravshan Fayz reflects the state of the human soul, caught in a whirlwind of internal questions through the line "Men o'z'imdan he'z'im min so'rayman", while Chori Avaz creates an image of a person carrying difficulties on his shoulders, but living with will, through "Ko'ngil so'mog'i". Nazar Shukur interprets man as a soul searching for its identity between historical memory, national roots and eternity. Azam Oktam, through the symbols of night and silence, represents man as a being purified on the way to encountering God.

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In conclusion, Uzbek poetry of the 1980s–1990s is manifested as an artistic stage that developed in two main directions by its nature - a system of traditional and new images. These two layers did not deny each other, but, on the contrary, operated in a complex aesthetic relationship, sometimes in opposition, sometimes in harmony. As traditional images (lover, mistress, rival, friend) were reinterpreted in a modern poetic spirit, their depth of meaning, psychological individualization, and philosophical melodiousness significantly increased. Through these images, poets sought to embody the contradictions of the human soul, inner suffering, and moral thinking in artistic form.

Although the new images (field, cotton, Soviet man, worker) were nourished by the ideological spirit of their time, some poets managed to imbue such images with spirituality, lyricism, and sometimes critical-philosophical observation. Through them, the collective consciousness of the era, social portraits, idealization of labor, and the poetics of socialist realism were reflected. However, in the transformed examples of these images, internal dramatism, spiritual complexity, and artistic expression of the truth of life were also evident.

Especially in the work of poets such as Nazar Shukur, Chori Avaz, and A'zam Uktam, the artistic aspects of these two directions were synthesized, creating a unique poetic harmony. In their poetry, traditional symbols were enriched with modern observations, and new images were enriched with human experiences and spiritual layers. This, in turn, demonstrated the path of development of Uzbek poetry, which was complex in content and aesthetics, but rich in content, multifaceted and ideologically mature. Through the poetics of this period, literature became an artistic mirror of changes in society, spiritual upheavals, and the process of understanding national identity.

### **2.3. Poetic image and personality: the expression of poetic image in the individual style of the poet**

In modern Uzbek poetry, poetic images perform an extremely important semantic function as an artistic reflection of the poet's personality and psyche. Behind each image, symbol or symbolic expression, the poet's deep psychological experiences, desire to understand his identity, and inner suffering are embodied. Perceiving a poetic image only as an external artistic decoration or aesthetic element leads to its superficial interpretation. In fact, an image is a complex artistic and psychological system that represents the inner world of a personality. The poet expresses his mental state not directly, but precisely through the image. Therefore, the connection between mental experience and poetic image is one of the important keys in analyzing the poet's work.

Images such as “hill”, “silence”, “road”, “night” in Ravshan Fayz’s poetry express human loneliness, suffering, a state of quiet communication with God. These images illuminate not only the life experiences of the lyrical hero, but also his spiritual quest. In the poet’s poems, “silence” is not indifference, but a confrontation with the inner world, a conversation between faith and the soul. In such cases, the poetic image – silence, night, hill – draws an internal psychological portrait of the personality. The lyrical “I” may not be understood in the poem, but each image expresses the state of the soul of that “I” without words. Therefore, Ravshan Fayz’s poetic images appear as a means of reflecting not external, but internal experiences. For example, in the lines "A heart left alone on a hill, / Which way does the cry fly - silence," the image of the "hill" embodies loneliness, the "cry" embodies the desire for salvation, and the silence embodies unresponsiveness and depression.

In the work of Chori Avaz, images acquire dramatic intensity. Images such as “storm”, “darkness”, “bow” show the mental state of the lyrical hero through sharp contradictions. These images arise not from worries in life, but from internal turmoil, suffering and the desire to find a solution. Especially in the image of “bow”, the poet expresses strong will, determination and spiritual struggle through symbolic means.

In the line “I searched for a path in the storm, I held a bow to the sky...”, “storm” is anxiety and spiritual confusion, “searching for a path” is the search for the meaning of life, and “bow” is an image of will and struggle. In this, the personality is placed at the center of internal conflicts, not external events. Poetic images acquire a psychological charge and lead the reader to a state of spiritual awareness.

In Nazar Shukur, poetic images are used as an expression of spiritual feelings through gentle, natural landscapes. The images of “leaf”, “spring”, “quiet water”, “shabada” remind of peace, past memories, inner peace or lost love. These images express the mental state of the lyrical “I” with calm but deep observation. In Nazar Shukur's images, external expression also becomes a symbol of the internal psychological state. The poet's line “To the melody of leaves my heart is calmly drawn...” is a vivid example of this. If a leaf is an image reminiscent of personal feelings, spring is a new life, but a new feeling mixed with the past. Such expressions depict psychological complexities in the personality.

In the poetry of A'zam Oktam, poetic images appear as a means of philosophical and psychological understanding. Images such as “delusion”, “door”, “silence”, “night” are used as artistic symbols expressing states such as self-awareness, facing the truth, and feeling responsible before conscience. In particular, the image of “delusion” clearly depicts the hesitation within a person, the internal struggle before making a decision. The line “Delusion is facing silence” reveals the deep psychological and philosophical layer of this image. In the images of A'zam Oktam, the personality is the owner of a searching, thinking and doubting consciousness. Each image is an opportunity for its understanding, a symbolic door opened to the inner world.

The 1980s–1990s were a period in Uzbek poetry when a strong emphasis was placed on expressing mental states through symbols in poetic thought, and in this process, poets such as Ravshan Fayz, Chori Avaz, Nazar Shukur, and Azam Oktam stood out with their unique system of images. Each poet formed a separate set of images based on the semantics of his poetic worldview, and these images are closely

related to the spiritual experiences of modern man, his position in the social environment, and his philosophical research.

The images of the mountain, the road, the night, and the silence found in Ravshan Fayz's poetry are poetic symbols of loneliness and spiritual search. The mountain is a place of solitude and freedom, the road is a continuous movement of spiritual experiences, the night is a place of inner conflict, and silence is an expression of wordless observation and the sound of the soul. These images express the author's human suffering, his state of separation from society, but his deep inner desire to find himself in aesthetic simplicity.

In the poetics of Chori Avaz, images such as storm, darkness, and bow reflect suffering, power, and contradiction. The poet transforms aggressive phenomena in nature into symbols of social pressure, personal suffering, and strong internal resistance. The symbol of the "bow" is not a symbol of traditional heroism and external struggle, but a poetic expression of spiritual determination, internal tension, and will. Storm and darkness represent instability, distrust, and injustice in society as a mental state.

Nazar Shukur's system of images, memory, peace, and tranquility are depicted as a state of mind through elements such as leaves, spring, and water. In this poet's poetic thinking, natural states—especially vivid and innocent images—express the aesthetics of past life, childhood, pleasure, and quiet experiences. The poet's images such as "silence," "the rustle of leaves," and "the flow of water" invite the reader to inner peace, but this peace is not external, but a spiritual peace that comes from listening to oneself and observing memory.

In the system of images of Azam Oktam, symbols such as hesitation, door, silence are poetic forms of the search for truth, hesitation, and internal monologue. Hesitation is a state of hesitation between time and the individual, the door is a symbol of choosing a path, making an internal decision, and silence is interpreted as an unspoken spiritual state, a sign of observation at a higher level than words. In Azam Oktam's poetics, these images are reflected as a form of oriflamme, aspiration for divinity, and spiritual resistance to the contradictions of time.

Thus, each poet created his own system of poetic images and through this system transformed the spirit of the era, human experiences, and social upheavals into aesthetic expression. These images are not eternally universal, like classical images, but are an individual, spiritual and philosophical reflection of his time. It is these aspects that express the symbolic power and artistic renewal of modern Uzbek poetry.

<b>Poet</b>	<b>Main poetic image(s)</b>	<b>The symbolic meaning of the image</b>	<b>Psychological state in personality</b>	<b>Example or explanation</b>
<b>Ravshan Fayz</b>	Hill, road, night, silence	Solitude, search, spiritual silence	Inner silence, self-awareness, turning to God	"A heart left alone on a hill, / Which way does the cry go - silence"
<b>Chori Avaz</b>	Storm, darkness, bow	Mental resistance, suffering, struggle	Willpower, anxiety, mental pressure	"Looking for a way into the storm, I held a bow and arrow to the sky..."
<b>Nazar Shukur</b>	Leaf, spring, calm water	Remembrance, silence, past love, longing	Peace of mind, contemplation, inner peace	"My heart is soothed by the sound of the leaves..."
<b>Azam Oktam</b>	Hesitation, door, night, silence	Hesitation, facing oneself, searching for truth	Doubt, anguish, philosophical understanding	"Hesitation is facing silence"

Thus, in modern Uzbek poetry, poetic images are not only an aesthetic tool, but also a powerful artistic expression reflecting the deep psychological states of the personality. Poets secretly express their psyche, experiences, and internal processes through the image. Spiritual experience lives in the image, and the image, in turn, awakens anew in the reader's soul. Each poetic image embodies the poet's attitude to life, faith, love, and self. This raises the poetic image to the level of an expressive mirror of the personality. Therefore, behind each image lies a whole spiritual world,

uncertainties, suffering, and dreams. Understanding them is understanding the poet, and understanding the poet means understanding the depths of the human soul.

The poet's poetic thinking is his way of perceiving the world, his way of describing mental states, and his power to create artistic truth through language. The individual style of each poet is closely related to his life experience, inner world, aesthetic worldview, beliefs, and artistic views. This style is especially vividly expressed in the process of creating a poetic image. The image is not only a tool for the poet, but also an opportunity to reveal his inner "I", to express his spiritual experiences in a symbolic form, to artisticize his aesthetic attitude to existence. How the poet chooses the image, how he forms it, what semantic load he fills it with - these are the aspects that determine his individual style.

Ravshan Fayz's poetics, images emerge not from life scenes, but rather from mental states, quiet experiences, inner contemplation and quiet conversations with God. One of the main features of the poet's style is the transformation of the inner movement existing in silence and stillness into a means of poetic expression. In his poems, concepts such as loneliness, search, self-awareness, spiritual patience, and faith are artistically expressed through images such as "hill", "road", "night", "silence", and "desert". The images he creates bring a new semantic layer to the system of traditional images that previously existed in Uzbek poetry through the spirit of silence and divinity. One of the peculiarities of Ravshan Fayz's images is that they do not express reality, but a spiritual mood above reality. He describes a lonely heart in the form of a "heart left on a hill", and represents the pathlessness through the existing path. This shows the subtle and symbolic nature of the poet's style. His images are not supported by philosophical lightness, but by vital calm and a simple turn to God.

Chori Avaz 's stylistic approach has a completely different direction. In his poetics, images appear against the background of strong drama, sharp emotions, life struggles, and internal conflicts. Through images such as "storm", "evil", "darkness", "bow", "sword", and "river", he expresses not only spiritual anguish, but also the forces that test a person, life conflicts, will and patience. The poet creates strong

psychological portraits through images, and images in his poetry are almost always active, dynamic, and contradictory. It is these aspects that distinguish Chori Avaz's poetic style from other poets. His "bow" is not an ordinary weapon, but a symbol of a strong will, inner determination, and spiritual position. The poet's style, which has a strong poetic temperament, makes the image mobile, with a strong emotional background, and even close to epic content. Such images express the modern poet's firm attitude towards society, identity, life, and struggle.

Nazar Shukur's poetry, poetic images are created in a sober, thoughtful, lyrical-philosophical tone. Landscapes of nature, the simplest realities - leaves, spring, wind, water, sun, stars - become the most delicate symbols of mental states in the poet's imagination. A characteristic feature of his style is to show the inner music, inner life of each image, filling it with memories, longing, dreams, quiet wonder. In Nazar Shukur, an image is not a change in reality, but a spiritual melody radiating through it. "Spring" is not a new life, but a memory that awakens feelings from the past; "leaf" is not an ordinary natural phenomenon, but a heartbeat, a glimpse of human intuition into life. In Nazar Shukur's poetic style, images are a spiritual landscape, a thoughtful rhythm, an inner voice in harmony with silence. There is no resistance in his images, the changing but calm rhythmic movement of life becomes artistic.

A'zam Oktam, poetic images are formed on the basis of an intellectual-philosophical approach. In his style, images do not express life realities, but the process of internal thought. The poet selects images such as "hesitation", "mirror", "night", "silence", "door", "cry" and uses them as a means to express self-questioning, spiritual objectivity, self-awareness, uncertainty between doubt and faith. A'zam Oktam's images are not static, but live with the movement of thought. Their main function is to start an internal conversation, to lead the reader to inner understanding. "Door" is not an entry or exit here, but a point of choice, hesitation, and search for meaning. "Hesitation" is a poetic expression of the frozen moments of time, the process of spiritual hardening and observation. A'zam Oktam's individual style brings the image to the level of thought, philosophy, and spiritual



complexity. These images force the reader to observe and immerse themselves in inner silence along with the poet.

Thus, in each poet, poetic images appear as the basis of his individual style, a mechanism of expression, the main means of conveying his spiritual and philosophical content. If in Ravshan Fayz, images are revealed through inner silence and devotion to God, then in Chori Avaz they become a symbol of spiritual struggle and vital will. If in Nazar Shukur, images serve as a means of intuition and quiet reflection, then in A'zam Oktam they become a central element of observation and philosophical understanding. This situation shows that the image is not just a poetic figure, but an artistic form of the poet's individual psyche, a psychological voice, a sealed sign of how he perceives the world. Therefore, studying a poetic image is not only an artistic analysis, but also an analysis of the poet's personality, system of thought, and aesthetic worldview.

## **CONCLUSION TO CHAPTER II**

In modern Uzbek poetry, the system of poetic images plays an important role not only as an artistic tool, but also in the formation of the poet's thinking, as an artistic expression of his inner experiences and aesthetic views. Since poetry is a phenomenon directly related to individual thinking, each poet forms the system of images in his poetics on a spiritual and philosophical basis, based on his own mental states and worldviews. In particular, through poetic images, such subtle states of the human psyche, contradictions between time and space, existence and loss, meaning and emptiness, find artistic expression.

Symbol, symbol, and detail are the main semantic links of a poetic image, which, when used in harmony, enhance the internal dynamics of the poetic text. Imagination is created through symbol, philosophy through symbol, and emotional perception and realistic image through detail. It is this trinity that determines the source of the multilayered semantic and aesthetic power of a poetic image. Through such a system, the poet conveys his spiritual experiences, aesthetic vision, and philosophical observations to the reader.

In the 1980s and 1990s, Uzbek poetry developed in two main directions of this system of images: the synthesis of traditional and new images. The images of lover, mistress, rival, and friend, while retaining their aesthetic function in classical literature, were enriched with a modern spirit, inner suffering, and philosophical observation. At the same time, through new images that emerged under the influence of socialist realist ideology—such as cotton, field, Soviet man, and worker—literature also fulfilled the function of expressing the political and social spirit. Although these images were often expressed in an idealized form, some creators—in particular, poets such as Uktamoy Saidova, Gulsifat Shoumarova, and Tolqin Eshbek—managed to imbue these images with human experience and spiritual drama.

Based on the inextricable connection between poetic image and personality, the individual style and aesthetic world of the poet are determined. In the work of Ravshan Fayz, poetic images are internal metaphysical symbols of spiritual search, silence and loneliness, while in Chori Avaz they are used as energetic symbols expressing strength, suffering, contradictions. Nazar Shukur, on the other hand, interprets memory, silence, time and inner peace aesthetically through images. In A'zam Oktam, the image becomes a means of divine-enlightenment research, a symbolic appearance that artistically expresses the contradictions between man and eternity. Thus, the poetic image is a unique means of poetic expression that embodies the personal and contemporary spirit in each poet.

On this basis, it can be said that the system of poetic images in modern Uzbek poetry is not a simple set of images, but a harmonious synthesis of poetic thought, aesthetic perception, spiritual and philosophical observation and personal style of expression. The system of images is a multifaceted phenomenon that embodies not only artistic beauty, but also the spirit of the era, national identity, individual experiences, religious and mystical interpretations. Through this system, poetry rises to the level of art, and in the soul of the reader it awakens observation, intuition, emotional awakening and aesthetic pleasure.

## CHAPTER III. AESTHETIC-PHILOSOPHICAL INTERPRETATION AND INFLUENCE OF POETICAL IMAGES

### 3.1. Poetic image and aesthetic perception

In modern Uzbek poetry, the concept of a **poetic image** has gone beyond the scope of a simple artistic tool or an external decorative image and is acquiring a deeper aesthetic and philosophical meaning. It is now an artistic embodiment of how the poet sees, feels and understands the world. A poetic image is not only a word, metaphor or symbol, but also an artistic expression of the author's inner world, aesthetic intuition, spiritual experience, attitude to the social situation and the modern environment.

In modern poetry, images are not simple images based on a specific object or landscape, but a system of spiritual symbols filled with personal reflection, spiritual anguish, internal conflict, moral observation and aesthetic need. They not only reflect the external world, but also convey the inner warmth of the poet's soul, the sequential movement of his soul, the layers of his thoughts and spheres of perception into the form of artistic expression. When creating an image, the poet interprets it not as a real object, but as a symbolic expression, an observational code, which means his inner spiritual state.

In today's literary thought, images are considered not only metaphors or symbols, but also an integral part of spiritual-philosophical, psychological and cultural memory. Especially for modern poets, an image is a means of self-awareness, a way to translate personal loneliness into words, a cry in silence, a pain in the heart, an awareness in experience. Therefore, the aesthetic essence of an image is manifested not in its external form, but in its internal semantic layers, its philosophical connotation and the power to arouse emotions in its communication with the reader.

In modern poetry, images such as “night”, “silence”, “sand”, “heart”, “shadow”, “footsteps”, “dawn”, “light” are not external natural phenomena, but

aesthetic symbols of mental states. For example, “night” is a quiet place of suffering, “sand” is used as the transience of time and the instability of life, “silence” is used as a space for divine contemplation or internal dialogue. Through these images, the poet tries to express in poetic form not only his own state, but also the spirit of his time, the general spiritual balance in society.

From this point of view, the system of images in modern poetry is an artistic harmony of aesthetic perception, poetic thought and spiritual experience. They serve as an aesthetic bridge between the poet and the reader. An image is an invisible thought, a feeling transformed into words, a suffering wrapped in a symbol. It is hidden in every poem, in every line, inviting the reader to observe, understand, and feel. Therefore, the analysis of a modern poetic image is not only a study of a literary device, but also a process of understanding the aesthetic forms of the human psyche.

For example, in Ravshan Fayz, the image of the “hill” is not a natural landscape, but a place of inner search, spiritual silence, solitude and divine contemplation. Through this image, the poet appears as a subject who creates aesthetic truth, drawing inspiration not from reality, but from the depths of his soul. “Silence” in the poetry of A'zam Oktam is interpreted not only as silence, but as a spiritual ground that cleanses the soul, confronting a person with his spiritual essence. Through this image, he expresses the desire to search for truth, to hear the divine sound, in a state free from worldly noise.

Nazar Shukur's images of nature, such as "leaf", "spring", "water", "shabada", are seen as a source of tranquility, aesthetic stability, memory and inner peace. Through these images, he conducts an artistic observation about the slow flow of time, the beauty and transience of life. In Chori Avaz, on the contrary, images such as "storm", "darkness", "bow" reflect internal tension, social instability, spiritual and social contradictions. In particular, the symbol of "bow" is used as a symbol of the tension of will, the clash of personal and social forces.

Thus, the system of images of these poets testifies to their personal world, their relationship to society, and their aesthetic responses to the spirit of the times. Each image is an artistic signal that at first glance seems natural or ordinary, but has deep

semantic layers. Through them, poets speak not only with words, but also with symbols, imagery, and intuition.

From this point of view, a poetic image is not just a stylistic tool, but a form of human spirituality transformed into art. It is distinguished by its aesthetic depth, semantic density, and emotional expressiveness. A poetic image has an internal resonance that attracts the reader, awakens in his soul observation, feeling, passion, and understanding. The poet expresses not his thoughts through the image, but himself - his soul, state of mind, inner questions and answers live precisely in these images. That is, the image is the state of the artist's personality that finds a common language with poetry. From this point of view, modern Uzbek poetry provides a deep aesthetic dialogue between the poet and the reader through poetic images, turning poetry into not only an artistic, but also a spiritual and moral phenomenon.

The poetic image is one of the central artistic components that ensures the unity of content and form of a work of art, it plays a decisive role in expressing the aesthetic essence of the text. It is not just a set of words or an external image, but an aesthetic form of the poet's thinking, an artistic manifestation of poetic consciousness, an embodiment of inner experiences and philosophical observations in the language of art. Through the poetic image, the poet presents reality not directly, but in a form that has passed through spiritual and aesthetic filters, enriched with layers of meaning.

Therefore, the poetic image in the literary text embodies not only a visible image, but also an internal dynamic that can be felt, understood, interpreted. These images form a unique semantic system in modern Uzbek poetry with their symbolic, figurative, psychological and existential layers. They are formed in connection with the poet's life experience, worldview, aesthetic ideals and attitude to society.

The poetic image, at the same time, opens up a field of creative thinking for the reader. Through it, the reader hears the sounds of the poet's soul, sees spiritual landscapes, and tries to comprehend meanings using his aesthetic perception. Thus, the poetic image is a two-way process: an artistic signal created by the poet and a spiritual-observational echo perceived by the reader. In such a process, the image

appears as a means of artistic communication, a form of poetic dialogue, a field of spiritual resonance.

In a poetic image, artistic depiction, emotional warmth, inner perception, and spiritual vibrations are inextricably linked. It serves as an aesthetic “bridge” that establishes a spiritual connection between the poet and the reader. Therefore, understanding and analyzing a poetic image requires not only seeing its external form – that is, metaphors, symbols, and details – but also understanding its internal movement, semantic layers, ideological direction, and aesthetic energy.

Each powerful poetic image, combining time, space, and personality, tickles the reader's heart and encourages him to observe. It is a continuous continuation of artistic processes on the path from the classical traditions of Uzbek literature to modern poetic thought. It is in this sense that the poetic image activates the internal mechanism of aesthetic perception: it draws the reader into the sphere of spiritual influence not only through image, but also through meaning, tone, sensation, and thought.

Therefore, a poetic image is an artistic phenomenon that combines the harmony of form and content, and it is necessary to analyze it not only as an artistic tool, but also as an aesthetic phenomenon. Because it is the spiritual and moral core of the artistic text, an echo of the poet's thinking, and a symbol that has become a poetic form of aesthetic values.

Aesthetic perception is the reader's heartfelt dialogue with a work of art. This dialogue is not just reading or understanding the text, but a deep feeling of its inner beauty, spiritual layers, and spiritual content. This situation arises only if the reader's aesthetic taste and inner world of intuition are awake. After all, a work of art does not always give a ready-made meaning; it requires activity, thought, and imagination from the reader. It is in this case that the poetic image comes into play as an important tool. Poetic images are symbols that express the poet's inner experiences, mental state, and aesthetic views. Although they seem simple and understandable at first glance, they embody deep symbolic and philosophical layers. Through poetic images, the poet expresses not only reality, but also the meanings behind this reality.

When he creates an image, a very delicate and spiritual bridge appears in the relationship between him and the reader. This bridge connects not to the reader's perception, but first of all to his heart. The reader connects the image with his life, feelings, dreams and memories, interprets it in his own way. As a result, the image acquires a different color and a different meaning in each reader. This is precisely where the most beautiful aspect of aesthetic perception is manifested - one image evokes different emotions in the hearts of different readers, acquires different meanings. In this respect, aesthetic perception is a hidden but powerful dialogue between the creator and the reader. In this dialogue, the aesthetic space created by the poet comes to life in the reader's imagination, the spiritual moments in it are absorbed by him. It is through aesthetic perception that the work of art comes to life again, begins to live in the reader's heart. The poet reconstructs in the reader's heart the world he created with words. This is the highest stage of aesthetic perception - the level of spiritual observation and feeling of beauty. Therefore, reading a work of art is not only intellectual perception, but also an aesthetic adventure that takes place with the heart. In this adventure, the poetic image becomes a guide - it takes the reader from the poet's heart to his own.

The aesthetic power of poetic images is reflected, first of all, in their inner perfection, the level of symbolism and emotional expressiveness. Each successful poetic image is a carrier of inner content rather than external form. It manifests itself not at the level of image, but as a multi-layered semantic structure, which is comprehended not at the level of image, but by thought, psyche and spiritual perception. The more the poetic image contains the highest level of meaning, the deeper aesthetic intuition, philosophical observation and spiritual resonance the reader demands from it.

This aspect is especially clearly manifested in the poetry of Ravshan Fayz. His images such as “night”, “hill”, “road” act not as simple natural landscapes, but as aesthetic symbols embodying a spiritual state, inner experience, divine silence and spiritual wandering. For example, “hill” is a place of solitude, a sacred space where direct communication with God is possible against the background of spiritual

suffering; “night” is not external darkness, but the darkness of the heart, but in this darkness a source of silent inspiration, silence mixed with grief is hidden; “road” is not movement, but a symbol of observation, patience, testing and spiritual maturity.

These images are used so freely and multi-layeredly on an aesthetic level that each reader can interpret them differently, depending on their spiritual level, state of mind, and aesthetic sensitivity. Someone understands the “night” as spiritual solitude, another perceives it as a peaceful path leading to God. Someone sees the “hill” as emptiness, while another hears a silent divine sound there.

In this sense, the poetic image is a spiritual impulse that activates the aesthetic sensitivity of the reader. It gives the artistic text aesthetic power, spiritual depth, and interpretative freedom. This impulse simultaneously reveals the poet's spiritual state and moves the reader's soul. As a result, the poetic image becomes not only a means of expression, but also a central artistic phenomenon that carries out an invisible aesthetic dialogue between the reader and the creator.

The poetic image, in its aesthetic essence, constitutes one of the most meaningful, most impressive and deepest layers of artistic thought. These images are not simply a reproduction of life reality, but a product of its reinterpretation through inner intuition, poetic perception and spiritual synthesis. The poetic image is an artistic form of the poet's worldview, through which the author transforms his spiritual experiences, philosophical views on life, and perhaps sometimes his pain, and sometimes his hope, into an artistic embodiment. That is why the poetic image is never a simple image - it constantly manifests itself in a symbolic, allusive and aesthetic scale. The image of the "bow" in the poetry of Chori Avaz is a vivid example of this. The bow may be an ordinary weapon in its external form, but in the poet's imagination it takes on a completely different meaning: it is embodied as an aesthetic sign of a person's inner will, readiness for the struggle of life, patience and endurance. This image inspires the reader with its artistic power, prompting him to think and observe. In this case, the reader does not passively perceive the image - on the contrary, he enters into an internal dialogue with it, fills it with his own experiences, gives it personal meaning. This is due to the fact that the poetic image



creates a strong aesthetic admiration, spiritual excitement, and sometimes psychological awakening in the reader. It is this spiritual power of influence that distinguishes it from ordinary words and raises it to the level of artistic elevation. The image shows not life, but the essence of life; it reveals not reality, but the hidden meanings behind this reality. Therefore, the poetic image is unique, original and deep - it awakens a new interpretation, a new feeling in the soul of each reader. The aesthetic impact of the poetic image is also inextricably linked with these unique forms of perception. The poet expresses thousands of mental states through a single image, and the reader, adapting it to his own life experience, enters into an aesthetic and spiritual dialogue with the poet. This is the most beautiful, most sincere, and most human aspect of artistic creation.

Aesthetic perception deepens by revealing the semantic levels of the image, connecting it with one's own life experience, seeing it with one's own mind's eye. It is formed not only by seeing images, but also by feeling, understanding, and interpreting them. Poetic images do not by themselves have a driving force in the reader's soul; this force emerges through the mechanisms of aesthetic perception. That is, the reader does not just read the image, but also connects it with his inner world, rediscovers it through his life experience, memories, and spiritual experiences.

This is especially evident in the poetics of Nazar Shukur. His images taken from nature - leaves, breeze, sun, rain - are not simple landscape elements. These images are used as a symbolic system that embodies a state of mind, quiet contemplation, a past life, sad memories, hope and quiet peace. A leaf is a symbol of shedding, the passage of time, vital vitality; a breeze is innocent feelings, a quiet movement in the heart; the sun is the bright causes of life, inner strength; rain is a symbol of longing, washing, purification, and cleansing from pain.

Such images of Nazar Shukur activate the aesthetic intuition of the reader. To understand them, it is not enough to understand only the lexical meaning, but it is necessary to see with the mind's eye, to put oneself in the poet's mental landscape,

to go through memories. Then the image acquires aesthetic power, resonates with the reader's inner experience.

Thus, the image serves as an elegant stimulant that awakens aesthetic perception. In Nazar Shukur's poetic style, these images are not only artistic decoration, but also a means of invoking spiritual activity, an aesthetic factor that stimulates philosophical changes. Through his images, the poet invites the reader not to confront him, but to join him: he invites him to observe, remember, and feel with him.

As a result, poetic images are not just artistic forms within a text, but also aesthetic energy that continues to live in the human soul, causing spiritual movement.

In the poetic world of A'zam Oktam, images are not only a means of expression, but also a deep aesthetic and philosophical layer. The images found in his poetry, such as "hesitation", "silence", "door", "mirror", are not simple words - they are aesthetic nodes with symbolic content, embodying multi-layered inner meanings. These images affect the reader not by directly surprising him, evoking emotional tremors, but by inviting him to think, to observe, to awaken the mind. It can be said that Oktam's images are more a picture of the inner world than a picture of external life. Through them, the poet invites the reader to look into his inner "self", to hear a voice in silence, to see the truth behind the mirror. In particular, the image of "hesitation" symbolizes a state of duality - movement and stasis, trust and doubt, the desire to enter from the outside and the inability to do so. In this image, decisions, choices, and hesitations in human life are expressed on a philosophical level. The "mirror" is not just something that reflects the external appearance - this image encourages the reader to see himself from the inside, to look not at his face, but at his soul. Such images not only activate aesthetic perception, but also lead him to a higher level of spiritual contemplation. The reader is not just a spectator in front of such images, but also participates as an observer, a conscious being who understands himself. This is the highest point of the aesthetic connection between the work of art and the reader. In the work of art, images are not emotional tremors, but a means of

spiritual awakening, a lamp of contemplation, a means of searching for inner truth. Therefore, their impact is lasting, deep, and profound. When the reader encounters such images, he hears not external beauty, but the silent sounds in the deep corners of his soul. This is the transformation of aesthetic perception into a form of spiritual aspiration, a spiritual awakening, not a simple understanding.

In general, a poetic image serves as an artistic signal that activates aesthetic perception. It is not a simple set of words, but an embodied form of the poet's thought, an embodied expression of his inner experiences, mental state and artistic views. An image is a spiritual impulse coming from the poet's heart, which finds an echo in the soul of the reader. And the reader understands it in his mind, through his spiritual experience, rediscovers it and fills it with meaning. This process is not just perception, but a process of spiritual cooperation, aesthetic accompaniment. If the image is a symbolic form of the poet's creative intention, the reader appears as an aesthetic partner who interprets it in his thinking, animates it in his spiritual world. Each image contains the inner energy emanating from the poet, and when this energy collides with the spiritual and philosophical state of the reader, aesthetic perception occurs. This collision is not accidental - it occurs depending on the readiness, sensitivity, artistic taste and level of consciousness of the reader. As a result, the poetic image reveals its true aesthetic power: it returns the reader to his own state, encourages him to deep observation, to look at life with a different look. This process is the highest level of literary communication between the creator and the reader, in which the poetic image, sent as an aesthetic signal, becomes an artistic phenomenon directed towards beauty, truth and spiritual elevation in the reader's mind. Therefore, the poetic image not only evokes aesthetic feelings, but also becomes a powerful tool leading the reader to internal change and spiritual maturity. This is the most vivid manifestation of the true aesthetic power of art, especially poetry.

### **3.2. The nature of the poetic image: image and observation, image and psyche, image and reader**

A poetic image is an artistic expression of the poet's thought, a symbolic form of spiritual feelings and life observations, an aesthetic signal. It is not a simple image, but a spiritual phenomenon that moves the mind, soul and perception of the reader. Each artistic image embodies the poet's inner world, experiences, intuition and attitude to life. A poetic image is not just a form created by the poet, but acquires full meaning together with the reader. An artistic image becomes an aesthetic phenomenon only when it is absorbed into the reader's thinking, imagination, and spiritual experience. Therefore, it is the product of a two-way dialogue: a delicate but powerful aesthetic bridge between the creator and the reader.

The poetic image has a multi-layered structure, it is an artistic means that leads from the external appearance to the inner content. The external form of the image is often taken from reality - a natural landscape, a historical symbol, an ordinary object or action - but its content in many cases completely deviates from this external form, turning into an internal symbol, a philosophical conclusion. For example, the image of the "road" - although outwardly it is an ordinary vital element, in a poetic text it often means such meanings as the path of life, choice, fate, spiritual aspiration or loss of the path. Thus, the poetic image is an artistic model of reality, but this model is elevated to a spiritual and philosophical level through the poet's thinking.

Poetic image is one of the most important elements of aesthetic perception. It takes the reader to states that he did not know, did not feel. The image forces the reader not only to read, but also to think, observe, feel, understand. Therefore, the image is considered an important impetus, even the central force of aesthetic thinking. In this case, the image serves as a means of creating emotional, intellectual and aesthetic resonance. In such a resonance, the reader feels an ambiguous but deep connection between his mental state and the poet's worldview. He cannot clearly

express this connection, but he senses, feels, recognizes it. It is this sensation that is the starting point of aesthetic perception.

Poetic images created by the poet are most often expressed not directly, but indirectly - through symbols, images, spiritual associations. That is why poetic images are not perceived superficially: to fully understand them, observation, inner intuition and cultural-aesthetic preparation are required. The poet's goal is often precisely this - to make the reader think through the image, invite him to an internal dialogue, make him aesthetically amazed, and sometimes even spiritually tremble. Through the image, the reader looks into his inner world, understands a part of his life behind the image, awakens his memory, and relives his spiritual experiences.

This very process is an example of the internal connection between the image and the reader. Each image, if it is deeply created, embodies the spiritual energy emanating from the poet. This energy is felt, accepted by the reader and enriched with new meaning based on personal experience. Here the reader is not passive - on the contrary, he becomes an active creator in perceiving the image. He reshapes the image created by the poet through his own worldview, emotional world, and life experience. The image is reflected in the soul of each reader in a different interpretation. This indicates the aesthetic height and uniqueness of the image.

The images of “hesitation”, “door”, “silence” found in the work of A'zam Oktam clearly prove this. These images do not directly mean anything, but rather they aim to awaken inner observation, philosophical intuition, and inner consciousness in the reader. The image of “hesitation” embodies the spiritual division of a person, the struggle between two opposing forces, the contradictions between courage and fear. Through this image, the reader remembers similar situations in his life, understands them, and compares himself to this image. In this case, the image begins to live in the reader's spiritual world - it becomes not just a poetic tool, but a phenomenon connected with the reader's inner life.

In the poetry of Ravshan Fayz, images are formed through the artistic synthesis of nature and inner experience. The phrase “In the endless hills of the heart” itself combines images such as heart - feeling, hill - vastness, sadness, loneliness, the path

of life. Here, the image is not only an aesthetic tool, but also a spiritual landscape, a mirror of the inner world. Imagining this landscape, the reader associates it not with the poet, but with his own state. Therefore, poetic images are aesthetic forms that come to life in the reader's mind, become personalized, and become the reader's inner world.

The depth and impact of a poetic image is due to its connection with the psyche. Each image carries within itself a trace of the poet's spiritual experience, life experience, and inner struggle. This spiritual layer is felt, accepted, and understood by the reader on an emotional level. It is precisely this state of understanding that causes the image to come to life in the reader. Therefore, a poetic image is not just an artistic style, but a product of a spiritual and cultural process. It penetrates the complex layers of the human mind, soul, and memory. Understanding this process is possible only through observation, intuition, and aesthetic taste.

The aesthetic essence of a poetic image is seen in its connection with the psyche and thought. Any poetic image is not just an artistic tool with an external aesthetic appearance, but a form of intuition that penetrates the deep layers of human consciousness. An image is an artistic phenomenon born from the synthesis of thought and feeling. It is not only a product of the poet's imagination, but also a process that is reborn in the reader's mind, filled with meaning and feelings. Therefore, each image is a phenomenon that is born in its own time, but lives a different life in the reader's soul.

The meaning an image has when perceived by a reader, and the exact impact it has on the reader, depends on the reader's cultural and aesthetic preparation. It is the reader's aesthetic taste, life experience, and spiritual sensitivity that bring the image to life. For example, if a poet uses the image of a "river" in his poem, this image may symbolize the flow of time for one reader, a changing fate for another, and a symbol of a flawless life for yet another. It is precisely these different perceptions that create different aesthetic resonances in the image. This means that a poetic image never has a single meaning - it lives in multiplicity and finds its own interpretation in each reader.

Aesthetic perception is not just understanding a work, but also the process of feeling the spiritual, inner layers of the work, entering into an inner dialogue with it. The poetic image acts as a signal in this dialogue: it serves as a spiritual path leading from the poet's heart to the reader's heart. For example, the image of the "door" found in A'zam Oktam, far from its apparent meaning, is understood as a symbolic door opening towards the inner door - that is, the door of consciousness, the door of the soul, the truth. This image encourages the reader to deep observation, to face the inner truth. For the reader, this door can be a gateway from the existing form of life to the inner form. That is why spiritual alertness, intuition, and contemplation are needed to correctly understand this image.

At this point, the psychological nature of the poetic image also becomes relevant. Each image is created depending on a certain state of the human psyche and evokes the same state in the reader. Spiritual peace, anguish, surprise, anxiety, fear, hope, confession - all this can be revived in the reader through poetic images. For example, the images of "heart", "echo", "hill" in the poems of Ravshan Fayz are artistic codes of such mental states in life as pain, expectation, loneliness, inner cry, acceptance and repentance. The poet expresses them not with simplicity, but with deep spiritual complexity. The reader, in turn, compares these images with his own spiritual experience and reflects the poet's psyche in his own spiritual world.

In this case, the image becomes not only descriptive, but also a powerful aesthetic tool that moves the conscious layer, touches the spiritual balance. When the reader perceives the image, he does not just "know" - he feels, he senses from the inside. And this sensation is often not expressed in words. This level of aesthetic sensation is the highest achievement of the poetic image.

In Nazar Shukur's poetry, the spiritual harmony between man and nature is reflected through images. His images such as "spring", "leaf", "fog", "moon" represent states of spiritual renewal, loneliness, desire, loss. These images are not emotional, but meditative in nature, taking the reader from the external world to the internal world. Through these images, the reader understands himself, understands

his own states, observes in inner silence. These images calm aesthetic perception, but at the same time arouse movement in the mind.

Another strong point of a poetic image is its uniqueness. Each image may be unique for one poet, but in the thinking of another poet it will have a completely different meaning. For example, in Chori Avaz, the image of the “bow” is not just a military weapon, but also a symbol of spiritual stability, strength, patience, and strengthened inner determination. This image embodies the poet’s attitude to life, human will and patience. Such images do not leave the reader indifferent. The reader who reads them feels moved, as if something inside him stirs, awakens. This is the spiritual resonance of the image.

Thus, the poetic image, by its very nature, provides a mutual aesthetic and spiritual connection between the poet and the reader. This connection is the deepest essence of literature. The image does not consist only of words, it is as if energy, intuition, consciousness, soul. The poet creates it, but it comes to life only in the heart of the reader. That is why each image acquires a different meaning for each reader.

A poetic image is an object of aesthetic observation, a mirror of spiritual experience, and a signal of mental depth. Each artistic image is the heart of a work of art, the entire content and spiritual rhythm of the work is reflected in its beat. When the reader feels this rhythm, the image has fulfilled its task. Aesthetic perception is to feel this heartbeat, to be in tune with it, and through it to hear the beat of one's own heart. Therefore, a poetic image is not just art - it is a powerful tool that serves a person's self-understanding, spiritual growth, and inner awakening.

The poetic image is the most important and at the same time the most delicate layer of a work of art. It is an integral link between the poet's inner world and the reader's perception. Any image is an artistic reality created through the collision, synthesis, and sometimes a momentary fusion of opposite meanings of two poles. Therefore, it is not easy to understand images. They contain so many layers of meanings that each reader interprets them depending on his own thinking, state of mind, and aesthetic preparation. Therefore, a poetic image should be considered not



just an aesthetic detail, but a phenomenon consisting of a complex psychological and ontological system.

The image is in its essence always in motion, changing, recreating itself. The poet creates it in one context, but the reader perceives it in another. This means that in literary communication, activity passes to the reader. In modern aesthetics, the reader is not just a passive recipient, but is assessed as a “creative partner”. Therefore, the image is the product of aesthetic cooperation. It is born from the poet's imagination, but lives in the reader's perception. Therefore, an image is perceived differently in different periods. For example, the image of a “mirror” was depicted only as an external reflection in the past, but in the poetry of A'zam U'ktam this image was used as a symbol of contemplation, self-awareness, and facing the inner truth.

A mirror reflects things outside itself, but from a poetic point of view, this mirror reflects the soul. It no longer shows the external world, but the person himself. When the reader sees this image, reads it, he involuntarily turns to himself: “Who am I?”, “What truth is inside me?”, “What am I hiding?” This is the spiritual and philosophical function of the poetic image, that is, the power to awaken consciousness, to awaken spiritual reflection. Such images become not only a means of description, but also a means of internal transformation.

Poets often present this type of imagery not directly, but symbolically. Through symbolic imagery, they invite the reader to observe, to reflect on themselves, to see the world with different eyes. For example, the image of the “road” is used very often in modern poetry, but it is always interpreted in different meanings: the path of life, the path of choice, the path of suffering, the path of truth... Each poet gives meaning to this image through his own heart and spiritual experiences. The reader compares this path with his own life. The questions “Am I also on this path?”, “Or have I lost my way?”, “Where am I heading?” arise in the reader's heart through the image. This is the observational nature of the image, that is, the property of awakening thought.

A poetic image is such a subtle phenomenon that in some cases it determines the tone and philosophy of the entire poem. The poet embodies his entire worldview through this image. In Chori Avaz, the image of the “bow” expresses human will, strength, inner resistance, and struggle against life. This image becomes a spiritual support. Reading this image, the reader remembers the times when he faced trials, remembers the times when he felt the need for strength, will, and endurance. In this case, the image becomes not only an aesthetic element, but also serves as a spiritual support and psychological support for the reader.

In modern Uzbek poetry, the deepening and philosophizing of poetic images is noticeable. This is especially evident in the work of poets such as A'zam Oktam, Ravshan Fayz, Chori Avaz, Nazar Shukur. In their poetry, images carry not only the burden of imagery, but also of thought. This also changes the attitude towards the image: the reader is forced to see and feel it not only with his eyes, but also with his heart. This is the phenomenon of the image "living in sensations."

When a reader reads an image, he understands it through his own experiences. For example, the image of “silence” is a symbol of loneliness for some, spiritual purification for others, fear, even death for others. Understanding and interpreting this image depends on the reader's level of consciousness, mental state, and life experience. Therefore, a poetic image is never one-layered. It is an artistic phenomenon that is constantly changing, reflecting on itself, and open to new interpretations every time.

The level of aesthetic perception is also tested precisely through the image. If the reader does not feel the image, the poem he reads, although grammatically complete, remains aesthetically empty. On the contrary, if there is a spiritual resonance between the image and the reader, even a simple phrase causes a deep spiritual awakening. Therefore, the image is the heart of the work of art, a source of invisible energy that touches the reader's soul.

When it comes to poetic imagery, one should not forget its aesthetic function, as well as its spiritual and philosophical function. Image is not just a beautiful image, but a force that changes the human mind, soul, understanding, and worldview. It

encourages the reader to internal change, mental maturity, and spiritual purification. Especially symbolic imagery - such as "door", "mirror", "road", "silence", "echo" - forces the reader to look inside himself every time. This fulfills one of the most important tasks of literature - to understand a person and elevate him spiritually.

A poetic image is a door that invites the reader into its world. Each image, in fact, serves as a gateway to a new world: an aesthetic space opened by the poet, crossed by the reader. Within this space, the poet's inner world, his pain, dreams, and spiritual suffering are hidden. The image, as it were, brings these spiritual truths into a visible form, providing a connection between them and the reader through observation and intuition. In this sense, a poetic image serves as a spiritual language between the poet and the reader, as a means of spiritual and aesthetic perception.

This language is expressed not through words, but through intuition, symbol, imagery, subconsciousness, and spiritual suffering. That is why in many cases an image cannot be expressed precisely: it can be felt, but cannot be fully explained. It is precisely this ambiguity that is the strength of the image. It is located between meaning and emotion, between clarity and abstraction. In this case, the reader encounters his own inner world. And the poet, through the image, takes the reader into this inner space. This is the true beauty and depth of the aesthetic process.

Images are not just feelings or images, but also phenomena of thought. This is especially evident in modern Uzbek poetry. Poets are now using images not to convey a thought to the reader, but to make him think, tremble, and encourage inner reflection. For example, in A'zam Oktam, the image of "hesitation." In ordinary language, this word means hesitation, hesitation. But the poet expresses it as the entire inner spiritual stage of humanity: it is a complex state between choice, life path, lack of will, courage, excitement, risk, patience, helplessness, and silence. When the reader reads this image, he remembers, recognizes, and feels not just "two paths," but his deepest states. This is the spiritual and philosophical level, the aesthetic weight of the image.

When creating an image, the poet subordinates it not only to form, but also to an inner tone, to spiritual devotion. Therefore, the image, in most cases, has an inner

sound. It whispers to the reader's heart, it is heard in it as a sound, an echo. For example, in Ravshan Fayz, the image of "echo". It is not an ordinary sound, but is presented as the inner sound of the human soul, the desire for salvation, the cry of the heart. "Echo" is a call in silence. When the reader reads this image, he hears his own silent inner call. This turns the image into a process of not only perception, but also "hearing". The poetic image functions as such a multi-spatial, multi-layered means of expression.

The most beautiful manifestation of the connection between image and observation is that the image invites the reader to think, ask questions, and reflect on internal conflicts. For example, let's take the image of "spring" found in the poetry of Nazar Shukur. It is not an ordinary season. It is a symbol of return, renewal, the awakening of vital dreams, inner purification, and the resurgence of love. When the reader reads this image, he sees not flowers, rain, or sun before his eyes, but his forgotten dreams and inner need for renewal. This image encourages him to observe: "When was I renewed?", "When was the last time there was spring in my heart?", "Can I return again?" These questions arise not from the image, but through it. Therefore, the image is a spiritual sign that turns the reader towards itself.

It seems that the poetic image is directly related to the psyche. It vibrates the delicate veils of the human soul. That is why poetic images are "well remembered". They leave a mark in the reader's soul. As if a person's gaze, tone, or a moment of silence. Through the image, the poet colors the reader's spiritual landscape, gives inner light to his life. Therefore, poetic images become a part of the reader's spiritual memory. That is why we remember some images for a lifetime. Sometimes a poem is completely forgotten, but the images of "road", "mirror", "echo", "spring", "hill" in it remain with us. Because they have become part of our lives, have lived in our hearts. This is the highest stage of aesthetic perception.

In modern poetry, images are increasingly taking on the character of an internal dialogue, an internal monologue. They do not just describe, but "talk" to the reader. These images raise questions not "what happened", but "what is happening?" or "what will happen?" Such images draw the contemporary reader into themselves,

establish a personal relationship with him. This is a modern psychological feature of the poetic image.

Among poetic images, there are some that are connected with the foundations of the entire national aesthetic thought. For example, images such as “mother”, “homeland”, “road”, “river”, “bird”, “tune”, “leaf” exist in Uzbek poetry not only as an individual experience, but also as a national cultural memory, a spiritual code. They are understood, felt, recognized by each reader. These images are an artistic expression of the national spirit. Reading these images, the reader feels not his personal, but a general, national experience. Therefore, poetic images also become an integral part of the aesthetic thought of the nation.

A poetic image is, first of all, a product of spiritual and aesthetic thinking. It embodies so many meanings that to understand it one-sidedly or to interpret it in one layer is not to approach its essence, but to allow superficiality. Each image, in fact, is born in a spiritual environment, in a certain sensory and aesthetic state. It is closer to sensation than to words. The poet seeks to express through an image the feelings that are stirring in his soul, the sounds that are imperceptible or not, but resounding in the depths of the soul. And the reader, perceiving this image, comes face to face with his inner world through it.

It is here that the dual nature of the image emerges: for the poet, the image is the embodiment of inner reality, and for the reader, the sensation hidden behind the external image. The image is a bridge between appearances and hidden meanings. Through it, the poet transmits his soul to the reader, and the reader receives it through intuition. This is not ordinary perception, this is aesthetic spirituality. Because the poetic image moves not the intellectual, but precisely the spiritual sensation of a person. That is why some images excite us, while others leave us indifferent - it depends on how well the image corresponds to the reader's state of mind.

In a poetic image, the form may be constant, but the meaning is changeable. For example, the image of a “river” is very common in Uzbek poetry. However, in Chori Avaz, this image is a stream of life, in Ravshan Fayz, a stream of pain, in Nazar Shukur, a spiritual shift between life and time, and in A'zam Oktam, a change

in consciousness. This difference in the image is directly related not only to the aesthetic views of the creator, but also to the spirit of the era in which he lives, and the general state of society. Therefore, a poetic image is a mirror image not only of the poet, but also of the era, the people, and historical memory.

Through poetic images, the reader steps out of the reality of life and into the aesthetic reality. Aesthetic reality is the truth perceived through beauty. And the image is the most unique form of expressing this truth. Beauty here does not mean external decoration, but internal harmony, spiritual honesty, and spiritual purity. For example, the image of the “moon” is given in many poems as a symbol of light, love, and divinity. However, this image is interpreted not just as a beautiful landscape, but as a force that brings light to the human soul. When the reader reads this image, he remembers his dark state, feels a halo of light pouring over him. Through this image, the reader's aesthetic sense is strengthened, and an inner lightness is created in his heart.

Such images, especially in national poetry, are formed on the basis of specific aesthetic criteria. In Uzbek poetic thought, cultural layers, traditional symbols, and historical sources are hidden behind each image. Therefore, in order to fully understand the image, the reader must have not only modern intuition, but also cultural memory. For example, the image of a “tree” is a symbol of old age, blessing, patience, and vitality in the Uzbek people's consciousness. When using it, the poet takes this symbolism into account, but imposes his own spiritual context on it. The reader, in turn, connects this tree with his own life quests - a tree in childhood, his father's garden, a strong support in life... In this case, although the image is general, it is revived through individual interpretations.

We see another aspect of the connection between spiritual observation and poetic image in A'zam Oktam. In his poetry, images such as "door", "mirror", "silence" are only a manifestation of spiritual observation. They should be understood not only with aesthetic beauty, but also with inner truth. "Door" is not going out, but going in, "mirror" is not seeing the external appearance, but the inner truth, "silence" is not silence, but the wordless cry of the soul. These images

encourage the reader to think in spiritual and philosophical layers, to feel the inner truth. Therefore, their interpretation is more intuitive, that is, in a spiritual direction, rather than a conscious one.

Poetic images make the modern reader both active and observant. Because each image is a question: “What does this mean?”, “Why did the poet choose this image?”, “What did I feel through this image?”, “Where am I?”. These questions are the aesthetic achievement of the image. They do not leave the reader in peace. They force him to look for answers, to think, to feel. This is the spiritual and philosophical intensity of a work of art. An artistic image can be so strong that the reader lives with it for a lifetime. He absorbs a part of it into his own life. Therefore, each strong poetic image is a vital truth that came from the poet and remained in the reader.

Thus, the poetic image is not just a means of artistic expression, but the central symbol of all literary thought, the spiritual world, human search, aesthetic understanding. Through it, the poet expresses himself, and the reader finds himself. When these two situations are combined, aesthetic perception emerges. A poetic image can be so unique that it makes a turning point in the reader's life. This is the true power of literature.

The poetic image serves as an artistic bridge between the human soul and thought. It can be a spiritual experience, an aesthetic signal, a philosophical symbol, and a source of observation at the same time. In this sense, the image is the word's transition from form to feeling, emotion, and inner life. The image is constantly in motion, being formed, interpreted, and renewed. Each poet passes it through his own psyche and brings it to poetic form through his own views on life, his inner world, and his worldview. The reader, in turn, re-understands, re-sees, and re-feels this form in his aesthetic consciousness. This two-way process—that is, the creation and perception of the image—is in fact the most subtle and profound manifestation of aesthetic life.

In modern Uzbek poetry, the aesthetic power of poetic imagery is being demonstrated to an incomparable extent. Poets are making their time, their destiny, and their soul speak through imagery. They are not describing real reality, but the

spiritual and philosophical layer of this reality. For example, A'zam Oktam's imagery of "silence," "mirror," and "hesitation" leads the reader from the external to the inner essence. Reading imagery, he feels spiritual pleasure or conflict. The image becomes not just beauty, but a symbol of a mental state and internal contradictions. Therefore, imagery is not an idea, but a spiritual observation. It leads the reader not directly to contemplation, but to intuition, understanding, and perception.

Another strong point of the poetic image is that it combines time and space. Through the image, the poet immortalizes a certain moment. For example, the image of the "bow" by Chori Avaz is an eternal image of a momentary spiritual support. It always lives in the reader's heart as a symbol of "preparedness", "decision", "struggle". In this way, the image embodies the dynamics of life: it turns a temporary event into an eternal aesthetic symbol. And the reader, each time he rereads this image, connects his life experience to it. This universalizes the image, turning it into a common artistic thought.

Poetic images have not only poetic content - they also have spiritual and psychological power. They appeal to the reader's soul. It is through this appeal that the image changes a person. The reader does not just read it, but lives with it. He carries a piece of this image with him: it can be a river, a road, silence, spring, a mirror, a sound, or another image. Each image touches a certain part of the human soul. Therefore, a poetic image is never alone: it lives with its reader, with a trace in his soul.

One of the most important aspects of a poetic image is its openness to interpretation. This openness turns it into an aesthetic observation. Each image is multi-layered: it contains a combination of external form, symbolic meaning, cultural context, the poet's mental state and the reader's perception. Therefore, the image is not a one-time thing, but calls for repeated reading, repeated understanding. This makes the poetic image superior to any other artistic unit. The image is an aesthetic form that seeks answers not only to the question "what", but also to the questions "why?", "how?", "where?" and "for whom?"



In short, a poetic image is a spiritual dialogue between a poet and a reader. In this dialogue, they do not see each other, but they feel. An image is a sound from the poet's heart, an observation that finds an echo in the heart of the reader. This observation continues in each image. Therefore, a poetic image is an important means of aesthetic perception, an artistic key to spiritual awakening, the most delicate connection between man and humanity. It lives, changes, grows - within us.

### **CONCLUSION TO CHAPTER III**

The poetic image, as the internal driving force of art, not only constitutes the semantic basis of the artistic text, but also acts as a psychological and philosophical impulse that activates aesthetic perception. As analyzed in Chapter III, the poetic image is, in its essence, not a simple copy of reality, but an artistic and metaphorical interpretation of the poet's thought, a form of spiritual and philosophical reflections in the language of art. Therefore, it is not only an object of aesthetic evaluation, but also a central artistic phenomenon that activates the process of observation, spirituality and understanding.

The aesthetic power of an image is determined by its multiplicity of meanings, associative potential, and the inner resonance it evokes in the reader's soul. Each poetic image is a spiritual manifestation that comes to life in the reader's imagination, recreated through thought. Therefore, the connection between the image and the reader is not one-sided, but interactive, that is, it takes the form of a complex aesthetic dialogue that occurs through interpretation and perception.

The images created by the poet contain the power of observation, spiritual pain, divine desire or philosophical search, encouraging the reader to perceive these images through their own personal experience and aesthetic intuition. Especially in the work of poets such as Ravshan Fayz, A'zam Oktam, Chori Avaz and Nazar Shukur, poetic images are not just symbols, but spiritual discoveries, poetic mirrors

of the inner world. Through them, complex concepts such as man and being, time and eternity, loneliness and silence, memory and observation are expressed in poetic form.

Thus, in modern Uzbek poetry, a poetic image is the result of the poet's aesthetic thinking and is an artistic signal that confronts the reader's spiritual world. Along with harmonizing the unity of form and content of a work of art, it raises philosophical questions for the reader, encourages aesthetic observation, and sets in motion inner intuition and spiritual experience. Therefore, the aesthetic and philosophical analysis of a poetic image can serve not only to understand the artistic text, but also to penetrate the deeper layers of the reader's psyche.

## **GENERAL CONCLUSIONS AND RECOMMENDATIONS**

Modern Uzbek poetry has passed its complex and rich path of development through the system of poetic images not only at the level of artistic expression, but also in the field of aesthetic and philosophical reflection, personal experience and spiritual research. This scientific work studies the theoretical foundations of the concept of poetic image, its formation factors and interpretations in literary studies, reveals the integral relationship between artistic image and poetic thought. In particular, the central role of the image in the process of aesthetic perception, which continues from the poet to the reader, is analyzed.

The research revealed that the poetic image exists in two main layers: external compositional form and internal semantic-aesthetic content. The first layer is the modeled state of the image in the artistic text in the form of a symbol, symbol or detail, which is revealed through the words, images, and means of expression chosen by the poet. This layer constitutes the external structure of poetic expression and evokes primary associations in the reader. The second layer represents the internal essence of the image, filled with aesthetic sensations, emotional impact, philosophical thoughts, and mental state. It is through this layer that the image is activated in the reader's mind, interpreted, and acquires content in accordance with each person's personal worldview.

By its nature, a poetic image is not only an artistic phenomenon created by the poet, but also an active participant in the process of creative and aesthetic communication. That is, the poet creates the image, but in order for it to become a poetic phenomenon in the full sense and rise to the level of true art, it must live in the reader's perception. The reader not only reads it, but also feels it, connects it with his thinking, perceives it through his inner experience and aesthetic intuition. In this sense, a poetic image is not only a means of literary expression, but also a spiritual and aesthetic bridge between the reader and the poet, a field of observation and understanding.

Also, the artistic power of a poetic image is manifested in its multi-layered semantic structure. Each image is not only a visible form, but also the embodiment of hidden meaning, spiritual ground, moral and philosophical connotations. For example, the images of Ravshan Fayz's "hill" or A'zam Oktam's "silence" are not visible landscapes, but are an expression of inner search, spiritual silence, a mind seeking truth. In Nazar Shukur, memory and spiritual tranquility are given through images of nature, while in Chori Avaz, images such as "bow" and "storm" artistically depict social pressure and internal contradictions.

Thus, a poetic image is a multifaceted artistic phenomenon that combines not only words, but also aesthetic perception, philosophical observation, emotional tension and personal reflection. It is the external manifestation of poetic thought, the aesthetic form of spiritual content, the artistic reflection of the poet's psyche. If the poet reveals his inner world through the image, the reader harmonizes his feelings, concepts and life experience through this image. Therefore, a deep analysis of the poetic image, revealing its aesthetic and semantic layers is an important key to understanding the modern literary process, the individual style of the poet and the form of communication with the reader.

In modern Uzbek poetry, images are used in the artistic harmony of symbols, symbols and details. Each detail evokes a certain symbol, and the symbol becomes a philosophical symbol, and finally, all this leads to an ideological and aesthetic content. For example, the symbols of "hill", "road", "night" in the poems of Ravshan Fayz have become artistic symbols of loneliness, inner silence, communication with God, spiritual search. In Nazar Shukur, images such as "leaf", "shabada", "water" are aesthetic details that express memory and time with a poetic tool, symbolizing spiritual peace. While Chori Avaz reflects internal and social conflict, power, and suffering through the symbols of "storm," "bow," and "darkness," in A'zam Oktam, images such as "silence," "sand," "footsteps," and "dawn" have metaphysical, enlightening, and ontological content, each of which serves to reveal the essence of human existence.

The study also separately studied Uzbek poetry of the 1980s–1990s. On the one hand, during this period, a modernized interpretation of traditional images (lover, mistress, rival, friend) emerged, while on the other hand, under the influence of Soviet ideology, new images such as cotton, field, Soviet person, and worker were formed as poetic tools. Traditional images reflected personal experiences, spiritual suffering, and spiritual crises in society; new images expressed more political agitation, collective consciousness, and socialist ideals. However, the creators sought to infuse these ideological images with aesthetic sophistication, a spiritual layer, and a personal perspective. In particular, poets such as Tolqin Eshbek, Gulsifat Shoumarova, and Oktamoy Saidova managed to instill humanity, pain, dreams, and aspirations into the images of cotton workers and workers.

Also, poetic images are an expression of the poet's individual style. Each poet expresses his mental state, inner world, and way of perceiving the world through his system of images. The poet expresses not his thoughts through images, but himself, his personality. Therefore, a poetic image is an artistic phenomenon related to personality. The images of Ravshan Fayz express inner silence and loneliness, the images of A'zam Oktam express divine and ontological anguish, and the images of Chori Avaz express tension and social drama. In the images of Nazar Shukur, tranquility, recollection, and aesthetic alertness prevail.

Through these images, the poet expresses not reality, but his soul, inner silence or suffering. Therefore, a poetic image is a means of aesthetic dialogue, a means of spiritual communication between the poet and the reader. Its analysis leads not only to understanding the literary text, but also to understanding the human psyche, the thinking of the era, and personal experiences. In this sense, modern Uzbek poetry serves to create an internal spiritual landscape of its time through images, to form observations on the path of spiritual awakening, moral search and divine contemplation.

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## GLOSSARY OF TERMS

1. Poetic image – A figure, image, or symbol in poetry that has aesthetic, artistic, and multifaceted meaning.
2. Aesthetic perception – The process of understanding the beauty, meaning, and emotional impact of a work of art.
3. Spiritual experience – The artistic expression of inner feelings, emotions, and psychological states.
4. Observation – Understanding content through the process of contemplation, thinking, and understanding.
5. Artistic representation – The expression of an abstract concept through an image.
6. Metaphor – The use of a word in a figurative sense, a figurative means of expression.
7. Symbol – An artistically significant image that represents a specific idea or concept.
8. Aesthetic-philosophical layer - The philosophical content about life, man, and existence expressed in the work.
9. Poetic thinking – The poet's artistic way of thinking, his ability to think through images.
10. Literary communication – The aesthetic, cultural dialogue between the author, the text, and the reader.
11. Image evolution – The process of formation, change, and enrichment of images over time.
12. Imagery – The quality of effectively expressing thought through poetic imagery in a text.
13. Reader's interpretation – The reader's unique way of understanding the image, content, and idea in a text.
14. Lyrical hero - A person who expresses spiritual experiences through the "I" in poetry.

15. Poetic thinking – The ability to express thoughts and experiences through words, images, and aesthetic expressions.

16. Associative image – A symbolic representation that arises from the combination of several meanings.

17. Allegory – The expression of imagination and understanding through artistic representation.

18. Epithet – An adjective that gives clarity and expressiveness to an image.

19. Personification – The art of giving human qualities to an inanimate object.

20. Poetic rhythm – The system of harmony, tone, and stress of poetic lines.

21. Plot – The sequence of events in a work of fiction.

22. Composition – The structure of a work, the aesthetic relationship between parts.

23. Lyrical mood – A figurative mood created based on the poet's spiritual mood.

24. Tafsir – A scientific or aesthetic interpretation of the images and meanings in a text.

25. Tashbih – An artistic means of representation based on comparison.

26. Irony – A humorous, sarcastic style of expression.

27. Intertextuality – The state of referencing and recalling other texts in a work.

28. Archive image – A symbol formed in culture and repeated many times.

29. Spiritual layer – A set of moral and philosophical ideas hidden in the image.

30. Individual style – The artistic approach and writing manner of a particular artist.

31. Dialogism – The presence of multiple voices in the text, the presence of different points of view.

32. Aesthetic impact – The effect of a work on the reader through beauty, wonder, or a state of mind.

33. Mental image – A symbol that reflects human psychology.

34. Motif – A recurring idea, situation, or action in a work of art.

35. Symbolism – The principle of conveying deep meaning through symbols in art.
36. Poetics – The theory of poetry, the doctrine of its form and content.
37. Image style – The language and style features used to convey the image.
38. Poetic thinking – The ability to interpret life from a poetic perspective.
39. Modern poetics – The form and content characteristics of contemporary poetry.
40. Aesthetic criterion – The criteria of beauty and artistry used in evaluating a work.
41. Artistic expression – Conveying an idea in a figurative, emotional, and impactful way.
42. Internal monologue – The lyrical hero's address to himself, an internal conversation.
43. Listening reader – A type of reader who actively receives the text, not passively.
44. Poetic structure – The internal structure of a poem, its logical and aesthetic harmony.
45. Aesthetic resonance – The emotional resonance that a work evokes in the reader.
46. Symbolism of the image – The hidden, deep meanings conveyed through the image.
47. Artistic detail – Giving meaning through important but small details in a work.
48. Lyrical monologue – A solitary address by a lyrical hero expressing his own situation.
49. Poetic gaze – The poet's artistic and aesthetic attitude towards life and humanity.
50. Poetic rhythm – The degree of melodiousness and artistic sound of a poetic work.

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