

## **To the Images of Modern Uzbek Poetry Inherent Realistic Characteristics (As An Example of the Nature of Images in the Poetry of the 80s-90s of the 20th Century)**

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### **ABSTRACT**

*The image and its nature is the main factor that determines the perfection of literature and the level of the writer's skill. This means that the creator creates a system of his artistic and philosophical ideas in literature. Since the beginning of literature, the thought that the author wants to express has been realized as a word, image, and idea, and this phenomenon has become a law. The artist perceives existence through the image, expresses the essence he perceives and his emotional attitude to what he perceives. In this sense, the image is considered a way of thinking in literature and art. This article talks about the place and theoretical issues of the poetic image in the art of words, the nature of the poetic image in the Uzbek poetry of the 80s and 90s of the 20th century. In this regard, the importance and relevance of the topic raised in this article is important.*

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### **Enter**

In fiction, the images that show the creator's goal and desire define his poetic image. The image and its nature is the main factor determining the perfection of literature and the level of the writer's skill. This means that the creator creates a system of his artistic and philosophical ideas in literature. Since the beginning of literature the thought that the author wants to express is realized as a word, an image, an idea and this phenomenon has become a law. The artist realizes everything by means of the image, expresses the essence he understands and his emotional attitude to what he perceives. In this sense, the image is considered a form of thinking, a method of literature and art. The ideas about the representation of reality through images in art and literature have existed since the time of Aristotle - although, mainly by the 1st half of the 11th century, according to Hegel's theory, the purpose of art is to find the true nature of freedom, the emotional expression. The problem of creating a hall image was set. Representatives of various fields of science, literary experts, linguists, and art experts have reacted to certain aspects of the "image" conquest. At first glance, when we think of an image, the scenes and characters that reflect life in a unique artistic form come to life in art and literature. But the research aimed at researching the image has not yet come to an end. The last opinion related to the image and its nature, characteristics, social, linguistic, artistic, psychological aspects has not been expressed.

### **Literature analysis**

Scholars have expressed their views on the problem of the poetic image in literary studies since the time of the Greek-Greek civilization. These researches are mainly devoted to the origin of the image and methods of expression, and were carried out by the Greek philosopher Aristotle, Eastern thinkers Abu

Nasr Farabi, Ibn Sina, German scientist Hegel, and modern thinkers Fitrat and Cholpon. In particular, while studying the work of Alisher Navoi, the Russian literary scholar YIBertels said about the epic "Saddi Iskandarii" by the poet: "Navoi's goal in this work is to be the image of a perfect king and serve as an example to the rulers of Alexander's time. it was necessary" [6.408], he says. Needless to say, the image cannot be objectively evaluated. After all, just as each sitter is a separate phenomenon, the criteria for evaluating the images created by him should also be separate. German philosopher I. Kant recommends a subjective approach to the image from this point of view. It seems that the image is created by a certain situation, period.

The image was studied by representatives of Renaissance Europe AT Baumgarten, GVG Gegel, I. Kant. Later VGBelinsky, denying the view that NA Dobrolyubovs are exactly with the reality of life, it is shown as the life dreamed and realized by the author. And Abdurauf Fitrat shows that art is a means of re-creation.

### **Research methodology**

The article discusses aspects specific to the nature of the poetic image, one of the age-old problems of literary studies . Aspects related to its origin and realization in the last quarter of the 20th century are described.

In Uzbekistan , the criteria of images specific to Eastern and Western literature were analyzed and compared. The theory of the norms of approach to the poetic image in higher education was based on the analysis.

### **Analyzes and results**

The image in poetry is the result of real life. They are as well as reflecting the reality of life, it also expresses a general idea. In it, the author not only understands the reality of life, but also creates his world like an artist. "Dynamic combination of dissimilar features of an image is determined by its dominant, or in other words, by its core, formed during the period of creative work, where the main idea of both the whole work and its individual parts emerges. The main idea of the work, ideas about its separate parts, foundations and images may change, enter a different form, but its primary basis remains the same, and all the artistic features of the work are united to it. After the creative idea has fully matured, the writer's emotional capabilities increase during the period when he starts work" [7.50] .

An artistic image is a phenomenon realized, processed and interpreted in the poet's imagination. Image can be understood as a part of whole concepts. Based on this, we took the following as a criterion for understanding the orbaz:

- a) an image is an artistic expression of the realities of life in our thinking.
- b) image - reflects the personal attitude of the poet without being separated from the real being he represents.
- c) the image helps to understand some aspects of the poet's artistic and aesthetic views. Through it, the reader can understand what the creator wants to say in the process of reading and analyzing the artistic text.
- d) the image carries a symbol in its full aspect. Therefore, they can be interpreted differently.
- e) the image reflects the idea. When treating each image, it is important to understand the idea hidden in its essence in terms of time and space. In this, the student's views are important.

Johannes Becher is of the opinion that "The fault of bad pictures is not that they are poorly drawn, but that they are poorly thought out." Therefore , the value of the creative product is measured not by its price, but by the personality of the talent who created it, and this criterion applies equally to the art of speech. Based on this, it can be said that there is no concept of "good image", "bad image", "ideal image", "mediocre image". On the contrary, since the image is the product of the creator's thoughts and worldview, we must take into account the personality of the creator, the time and place he lived and created, and the criteria of his beliefs when expressing an opinion about the image.

According to observations, most of the creators write short poems at first. In it, mainly the image, the

thought to be expressed is presented in a plot triangle. In lyrical works, the plot is not multi-faceted, multi-linear. Purpose: Through lyrical response to an event, poets give their understanding of the reality of life. In this case, the attitude to reality can be social, real, sometimes psychological. The relationship is embedded in the words, the words carry the thoughts that the poet wants to convey. It transforms the word into an image.

Words are connected to thoughts by an internal connection. Being able to feel the word is related to talent and perception. The measure of the creative work is taken in relation to the works of the poet, the nature embodied in the image in the work. They approach the divine word with divine inspiration.

In the art of words, any image is expressed by itself, a phrase, a phrase or a verse. Of course, the creator uses language units while turning his knowledge into an image. A detail, a symbol or something chosen by the creator to express his thoughts in reality turns into words and is included in the composition of the work. In the work, thoughts become images through words.

For example, let's take Ravshan Faiz's poem "O Motherland".

*The world is so wide,*

*I could not live to my heart's content:*

*If I leave, it's always for you, my country*

*When I was satisfied, I was satisfied myself, my eyes were not satisfied... [8.60]*

The word "Motherland" was used a lot in the poetry of the 80s and 90s. At the same time, this word sometimes rises to the level of an image, sometimes it becomes an opener, a representative of the image intended by the poet.

For example,

*Homeland:*

*Word*

*Symbol*

*hope*

*Value*

*Aspiration*

*An idea*

Used on *purpose* . As a result, it became an image.

Every poet can create a new picture, a new image in his poem.

Through poetic images, the poet brings the reality of life to another environment, to the world of art, to a new space and time frame. Raises it to a new level, gives it a special quality.

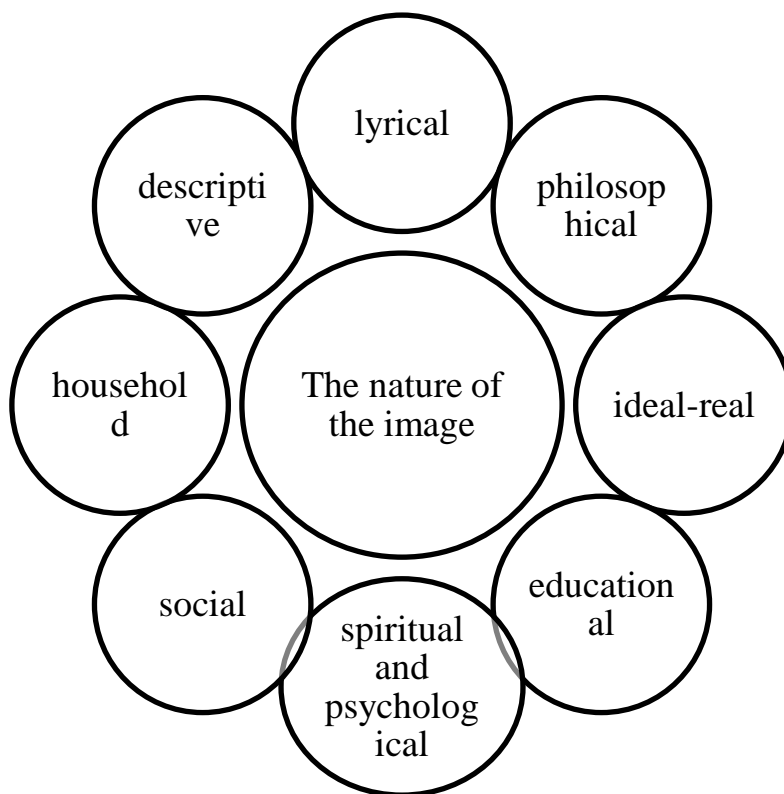
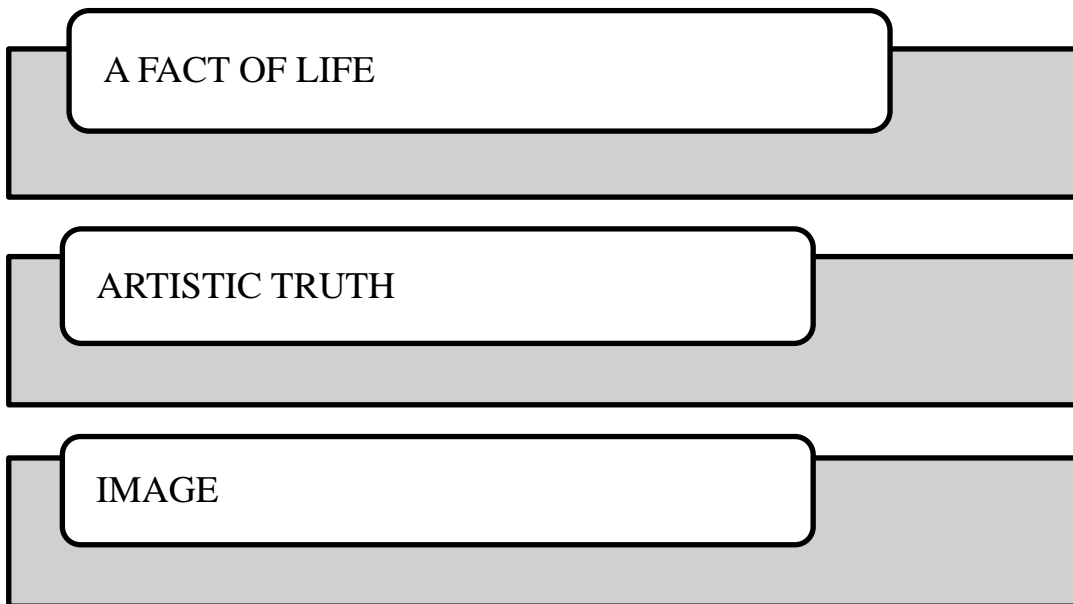
First of all, in the text of the poem, moreover, if all poems of the poet are taken from the point of view of the artistic thinking of the period in which the poet lived, the content of the poems related to the homeland can be understood.

In some poems there is symbolism, in some there is reality, in another there is a psychological attitude. In this way, each creator will have his own original interpretation of the content related to the homeland. It is formed as a special philosophical-lyrical, polysemic image.

Through images, the artist directs the reality of life to the world of art, to a new chronotope, raises it to a new level, and brings a special quality to it. It is known that in life, a person is not so worried about another person's concern. The pain given through art has always attracted the attention of others.

The feelings of the poet regardless of who is standing in the image world perceived as the experiences of an individual. Therefore, the reader enjoys reading such works . The reason is that the artist describes the essence of the reality of life. *He observes and studies many other evidences that are similar to a certain*

evidence, explores aspects of beauty that are overlooked, forgotten or unknown, and summarizes them into a concrete image [1.5] . Therefore, the artistic truth, which is the basis for the creation of an image, is larger than the truth of life. That is why the image appears in several characters.



Poetic image is perhaps the most important, but also the most nebulous, mysterious, unresolved and inexplicable element of poetry. Without it, the truth of the poetic work cannot be realized. No matter how rich the rhymes, no matter how perfect the rhythm, no matter how resonant the words, poetry is dead without imagery. The artistic image in general, and the poetic image in particular, are still hotly debated, different philosophical views collide, scientific treatises on the history of art are written...

Transforming the complex into the simple, the simple into the complex, finding commonality in different things and, in general, different things, symbolizing objects and "objectifying" emotions are the main methods of creating a poetic image. To think in poetic images means to realize that the letters on the computer keyboard are the smallest particles, insignificant components of the vast world, the vast and infinite universe! But at the same time, a poetic line consisting of letters is able to fully contain all the majesty and infinity of the universe !

Poet Ravshan Fayz's poem "In the Hospital" describes the change of seasons about the place where people heal, winter is a hospital, the poet says:

*grew up in a country called hope , [8.14]*

He says that the hospital completely changes the essence of the seasons. This image created by the poet, referring to disease - impotence and health - shame, has a symbolic character. Expressing the purpose through gestures defines the nature of the image.

Nazar Shukur's poem "Shavkat Rahmanga" says: "*How pleasant it is to live in a dream*", says the vastness of the psyche, breaking the time limit, *timelessness* . describes an image with nature. From this, a deep spiritual and psychological image, a tragic picture is born.

Azam Oktam's poem "Kutlov". Another name of the poem is "piousness". It reflects the essence of piety. The poem shows that the worries of the world cannot make a believer sad, and the celebration of the soul purified in prayer and obedience. The image that we understand in this work has an enlightening nature, and goodness awakens the need for purity of heart. Literally, the origin of existing poetic images in poetry is a person from life

Ravshan Faiz's poem "Moving from a rented house" invites one to observe with its closeness to real life. Through this poem, the poet expresses the life and difficulties of a person who lives in a rented house. Through the images presented in the poem, we understand the attitude towards people in the society through the event that happened in the fate of an intellectual during the transition period. In a time when human life is a money for others, we feel the pain of the time when wealth and world are more important than thinking about human destiny.

My hottest days are here,

He is a disbeliever without even giving a deadline.

The rule to object, where,

After all, I am only one stranger. [8.19]

The poet describes the psychology of the hero in such a way that the past events are remembered as if they were yesterday. In such a situation, the hero who uses the word to his own will be "as wild as the wind, insatiable" and there is no one who will sympathize with him and find a cure for his pain. Here, the poet conveys the idea of the pains of the transitional period, the sufferings of lack of freedom, through the image of the country in ruins, saying, "My father Turon was sleeping." For a better explanation, focus on the word "father" that the poet refers to. In a family where the father has a place in the house, children behave in terms of values, respect and dignity. If the father is not at home, or if he is sleeping, the children will do the same, and even hurt each other. Then, when a weak and small child wants to tell his father about those who hurt him, the mother stops him saying, "Your father is sleeping, don't disturb him." At that time, Turon, who had to protect his children in society, was in a sleepless sleep. The poet realistically describes the situation in the rental house, and this reality served to reveal the nature of the image in every word. Rent is probably the beginning of this dun exam. Leaving the rental is the end of the return from this transitory world.

Azam Oktam is one of the creators who applied to the image of "Ijara Uy" in the same way. This poetic image addressed by the poet is filled with the emotional experiences of the lyrical hero. In the philosophical reflection of destiny in the imagination of the poet, the image of " *dog*" depicted in a rented house is important. Azam Oktam introduces the image of a "dog" into the events of the rental house and gives it a symbolic meaning. Before the poet, the image of "dog" is a tool to reach the shore in Alisher Navoi, in Ogahi avarice, stoning the untouchable, the quality of invisibility expressed.

*The gate was constantly swinging,*

*A bunch of people were shouting.*

*If I go out, a dog can't die*

*Dark blood is the door and the ground [2.19] .*

Poet Azam Oktam wrote this "Incident in a rented house" in his poem, he describes the good and bad aspects of dogs to people, especially by moving to the position of the lost darbadar, draws conclusions.

*I was crushed, I couldn't hold back tears,*

*I miss the land of my birth... [2.19]*

The poet feels sorry for the plight of the dog and his heart is like this dog he realizes that he is wandering. It can be said that the poet describes the traditional image "lover" through this symbol. Azam Oktam assigns a symbolic meaning to the poem "An Incident in a Rented House". At the time when that poem was written, the mood of foreignness was felt in the nature of the author. The poem draws attention to the fact that some people of that time went over the heavy and under the light under an excuse. In order to express his opinion through the crowd reacting in the poem, the poet paints the portraits of people whose fate is not important to him, the person who is suffering, the person who has suffered. One:

*"It's a rabid dog," he said*

*Someone looks after me.*

*I wish they didn't agree*

*To this door they deliberately [2.19] .*

In the poem, the author describes his desperate situation through the "dog", and on the other side he puts the crowd that has come to avoid being left out of the "free spectacle". The nature of these two images is opposite to each other. When one suffers, the other enjoys it. If one is arrogant, the other prefers to give advice rather than help. The world itself is these two opposites consisting of strength. One enjoys pain and the other enjoys pleasure. The result is a poet a very impressive display of mental anguish as a product of his skill occurs. In fact, it is the opposite of all mental actions — the fact that there is a disease of the heart fills the reader with deep thoughts.

A'zam Oktam does not use any extra color in the poem "Izoh Nekht Nekht". The poet tried to show the national tradition and national values at a high level through the image in this poem. This concept "color is something a set of characteristics of a thing; national-national color" [9.498] is explained. In another dictionary, national values, traditions, in general expresses the specific features expressed in the work as follows: color — "characteristics, traditions and actions" [12.158] . In this, each nation has its own customs and traditions emphasis is placed. In the work, it is described that people fall into their original state only during wedding ceremonies and mourning ceremonies. This way of expressing nationality is seasonal and covers a time limit. Other times, people forget national values. The poet wants to see his nation in its original state. But in order for Uzbek to return to its original state, is it necessary for someone to die and mourn?! Even today, if you see a person in national clothes, you laugh at him and call him "village", "topori", laugh at a person who follows the nationality and show disrespect towards him.

*Someone dies, something happens,*

*Uzbek Qatsa in its original form...*

he embellishes the essence of the image with irony.

The national dress of the poet, the white "kerchief" on the head of the women, the cloak on the men and the belt on the waist are a symbol of the antiquity of the Uzbek nation . not as a detail, but also as a sign of Muslimness. The poet is offended by the fact that Uzbeks, who are becoming completely Russian, have begun to imitate Russians in clothes and ethics, only return to their original state when someone dies. Expressing the national spirit in his poem, the poet shows the traditions and customs of the Uzbek people as an example of "mourning". In his works, he tried to express events, customs, landscape, i.e. nature, specific to a particular situation. In his works, he interpreted the various manifestations of the people's life in a national , enlightened spirit, combining them with universal ideas, and he wrote poems referring to the national mentality and uniqueness of the believer.

Many poets who entered the literary field in the 80s and 90s first started their work with plot poems, and later they created an effective example of creativity through the images of nature. The image of nature was considered a poetic image that gives a perfect and mature idea of humanity in all eras . Undoubtedly,

the artist is in his position as one of the tools that shows his spiritual need standing Nature and society, nature and man, like other images, always reflect the breath of the era, the artistic world of the person living in it . The style of expression also changes according to the intellectual process of the time in which it was created .

Imagery in poetry has the strongest aesthetic, emotional and spiritual impact due to its unique nature. The specific features of lyrical images acquired a completely new poetic content in the 80s and 90s of the last century. The variety of images can be observed in the poetry of poets of the transitional period. Sometimes they are a mountain, sometimes a river, sometimes a tree, sometimes a grass, a flower, and sometimes they are a hummingbird and innocent birds, stones and a blooming branch, and they bring soul to the poem. That soul is an image. This period we notice that the folk spirit prevails in the image system of his poetry. It certainly brings the world of the creator closer to the reader. We can see the expression of the poet's creative experiences in the image of a tree, which is the basis of Ravshan Fayz's poem "Sunbulada". A tree can grow in a land full of spring blossoms, butterflies can beat its wings like a love note, and its branches can spread like the musk of love, its red cup can be red, and a rainbow can show the way to the shore. But when the water comes , the tree's longing for thought, its loneliness, and the leaves that it has added to its beauty, one by one, are depicted in a very attractive way. The "tree" meant by the poet is actually a person... The last moments of the life are shown with all the emotions of the beginning of the sunbula's life.

Azam Oktam's poem "1968, Sunbula" talks about the famous word, the ancient secret of the ancient spirit of our ancestors. As the title of the work shows, the poem essentially ends in t . If we look at the chronotope understood from this poem , it describes a nation whose past goes back thousands of years , but in a few years it forgot its identity and reached its end .

*I ran, my enthusiasm was too much for my body,*

*I didn't know what is anxiety and what is peace.*

*He kept reciting in a whisper,*

*My grandfather is dying. [ 3.38]*

Using the image of an old man in Sunbula's life, the poet emphasizes the enthusiasm and courage inherent in human nature, and describes the maturity in human nature at this age, which knows neither worry nor pleasure. Witnessing the death of an old man, one describes the image of a nation that has forgotten its politics .

*One day my brother laugh like we did*

*This was translated into Uzbek:*

*"I will start every work, every word*

*In the name of the Merciful, Merciful God. [ 3.39]*

Reading these lines, the reader feels the need to return to himself once again. In fact, it is pointed out that the world's worries and pleasures are mirages, and will end with a single word "Bismillahir Rahmonir Rahim". The most important thing is that the poet 's beliefs, educational ideas, and understandings are manifested in this place . It seems to mean the truths that we do not understand.

the transitional period, the style of a poet, expression close to the language of the people , and imagery are shown. Human closeness to nature can be seen in the emotional experiences hidden in the poems. In each poem, we see a deep philosophical meaning, essence, as well as the poet's style and skill, so to speak, courage. Looking at the line of images of the poetry of the 80s and 90s, the image of nature, which has become a symbol of life, appears as a figurative interpretation of the creator's mood.

In the perception of existence, the skill of understanding only the aspects that have been molded by our imagination has been formed. Even without realizing the chemical decomposition reaction that water is water in nature, the information we received from childhood and the concept that H<sub>2</sub>O is water at school gives a sufficient impression . Or we don't need to do a biological test when the word flower is mentioned. On the contrary, a plant with stems, petals and leaves comes to life in our imagination.

The translation of such words as book, tree, house, man, moon into the language activates the imagination and embodies its features in our eyes. In particular, poetry is not outside the scope of this definition. A poem is different from other works of art by its weight, rhythm, rhythm, which is based on a specific pattern, mainly obeys the rules of rhythm, has a tone, and has a gentle effect on emotions. But imaginations always have material content. Along with the material aspect of the imagined object, it also has a spiritual content.

The poem is happy, unselfish, without pretensions. It is natural and lawful for such purity to live and not suffer. When the poet pours out his feelings on paper, he paints a picture of a condition that arises from the twisting of the heart, not the capriciousness of the ego, pastime or meaningless popularity. Our Prophet (pbuh) has already said that *the heart changes forty-eight times in a day*. Conveying wise, religious, Islamic and human concepts to people through poetry has a unique advantage. And this happens because of the movement of the soul. And we accept the heart poured out on the pages in the form of a poem as wisdom. Despite the fact that they are created from the poet's heart, they are also our words, ourselves, and our future.

In the poetic thinking of the transitional period, i.e., the 80s and 90s, the concepts of "nation", "nation", "people", "Uzbek", "Turk", "East" are far superior to the concept of "human". stopped and directed all his inner potential to understand this human essence. Azam Oktam:

*All the dangers are gone,*

*May God make all of us idols.*

*Whoever despairs, the devil will shoot,*

*It is the female devil who has disappointed. [4.12]*

Verses are not only for the fate of the poet, but also more enlightening than the image of human psychology, the way of thinking that belongs to every person, thoughts about reality, hope and despair.

Azam Oktam is not only for the morals, but also for the hearts, as it is said in the "*Qur'an*", *the wisdom of the truthful word that leads to salvation* is pure and sincere, natural feelings, to drink and to burn its derivative. , took the action of suffering, getting acquainted with the divine light and the essence of original humanity. The most amazing thing is that he was able to fit this complicated process into the mold of his beautiful words. He discovered excellent criteria for expression. For example, let's take the construction of the poem "*Analysis*".

*From "Absence".*

*Thin is "nothingness".*

*From "Toqchik".*

*Fat is "fullness" .[4.14]*

A one stanza poem of six words. The poet has put the heaviest burden on the lines. No outward blessings can fill the human bosom. For a self-realized person, as much as "*absence*" is insignificant, "*fullness*" is equally insignificant. Sometime, somewhere, some event takes us into a whirlpool of thoughts, and we wander to find a name for the feelings, surprises, and joys born in our hearts at that moment. In the spiritual field of conflict between faith and desire, we remain in the nameless army of emotions. We want the poet to know the essence of the inner secrets of his lines, which start from his heart and continue in his heart.

*I see an eye more prone to darkness,*

*There is no oil, the glass is dull, the hair is falling.*

*Don't break your belt like you don't travel,*

*My difficulty is humanity. [4.14]*

The lyrical hero of the poet wants to see a pure person in the world. Although the whole world is against him;



*Every day a feeling flies from the body, from the heart,*

*Every night is the fading black of a feeling.*

*More and more the heart is alive,*

*It will be open. [4.14]*

he does not deviate from his words and beliefs.

Hazrat Rumi said: *"The word is the fruit of the tree of action, because it is born from action" [6.186]* . According to him, each line comes to the world as a result of the truth and actions realized by the poet. That is why poetry is eternal.

the poet , including feelings and thoughts of a lyrical nature, is based on a certain image . They move the poet's experiences, direct them to a certain goal. But this process is complicated, it settles in the mind and soul of the creator and encourages him to think and feel. " The state of mind that conquered the artist's heart, disturbed his peace and well-being is called a poetic image " [13.9] . So, the thoughts and ideas that have passed through the prism of the poet's heart and moved on the basis of experience are called images . [13.15] We can observe the image and its realization in Chori Avaz's poem "The Poet":

Darkness began to fall,

The night brought down the black veil.

The poet slowly stood up,

He opened the bright window. [13.97]

Here, the motive of the poet's creation is the basis for the description of the lyrical reality in the poem. The lyrical subject is society through the words of darkness and night resembling a huge stage, announcing that the lights of the hall are turned off, the black curtains on the theater windows are pulled down, and all attention is directed to the stage. The poet, as the main character, comes to the center of the whole world. In this case, darkness, behind the meaningful constructions of the black curtain, is one side of the world, while the poet's bright window is the other side, and the dualistic beginning of the whole world is indicated. It is perfection, goodness with spiritual poverty; it can be considered as the struggle of the eternal forces of evil and good. The poet has the main place in it. Because he opened a bright window against the darkness. He opened the way to the light as a person in action, thinking, creating, ready to save the world from darkness. So, the motive of creation in the poem refers to the eternal struggle between good and evil. Although the description is simple and simple, the depth of the content is explained by the perfection of the internal composition of the clause. The first two lines are the thesis, and the second line is the antithesis. Note that the poet's motive for creation is compared to the creation of the universe. Lyrical thoughts and experiences in it all serve to express the truth. The poet imagines a handful of light as a spear. An interesting situation in the stanza is the poet's laughter, and the double emphasis on the word "slowly" shows that the author is also surprised by this laughter. In fact, each person is the creator of his own world. Indeed, we are the result of our thoughts. The poet showed the possibilities of a person who discovered a weak creature through the poem, through the poetic images in the poem.

The age-old creativity of the world can be seen in the fact that poets are given the struggle of darkness and light to show the artistic-aesthetic burden of the poet, to express his unique idea about the universe through the talent of the creator who is close to the Creator.

The defeat of darkness is reflected in the fact that his voice is muffled and muffled, and the poet's entry into his own imaginary, artistic high house to create is reflected in the fact that he is the protector of goodness and light. So, through this poem, the poet tries to show that creating, creating the essence of the world through the motive of creation, is goodness. This is a form of the law of motion. After all, the whole world and everything in it is in constant motion.

Motion is the eternal and eternal law of the cosmos. If movement stops, the wheel of time breaks down and chaotic evolution occurs . Without motion, there would be no existence. When movement stops, something happens that we don't yet understand and that is difficult for us to understand. Azam Oktam's " *Movement* " in this sense has universal principles and is directly related to the space to which it belongs.

*Resistance. Prison. Torture. Revenge. Qin. Sword. Shield. Poured boiling blood. Severe repression. Go over. Reads. Thoughts. Opiris. Average. Corrected. Read. Plays. Grow up. Go over. Will learn. Joy is intoxicating. Grief. Blood. The ancient power returns. When, when, when? Get. Shooting. Prosperity. To the heavy weak world. Safety and freedom are a trust for a person. Speakers are incompetent. Why complain advice? Salvation is a discontented breath. Hate is a blessing. [4.15]*

Each word of "movement" is in motion in itself. It doesn't stop. Even if Mobodo stops in reality, it will continue to move as a chain of human belief. It is surprising that this work has the same pathos as the poet's short story "The Message" [5.125]. Both "Khabar" and "Harakat" report on the movement between faith and desire, freedom and silence, truth and life, nation and faith. In two works, the main detail is Kokan, the goal is to show his tragedy.

The poet can see faith in disbelief, freedom in silence, truth in life, and humanity in the nation. It expresses this situation through sentences consisting of separate words. After reading it, we feel the need to return to the roots. We realize that we are forgetting our humanity. Freed from the shackles of existence, we face history with a spiritual flight. We begin to see life events outside of life, like the hero of the play.

Literary work one of the formative laws is space-time. "Chronotope a clear perception of something in a specific time and place through sensory perception and perception to do is to visualize vividly, and for the artist it is the ability to create such a scene. Chronotopic image, living imagination is considered the initial condition of injury" [10.56]. A poetic image created by the poet, it is precisely in this space and time that it finds its aesthetic expression.

No matter how many talismans there are in the world, the true word is its opener, but the true word does not depend on materiality at all. Let's pay attention to Ravshan Fayz's poem called "I have reached the truth".

*What day did you leave as fast as the wind?*

*I searched and didn't know what to do.*

*I searched villages and cities,*

*But you never showed it. [8.32]*

What the poet is looking for is the truth that can be seen from the title. He searches tirelessly, but is hard to find. The lyrical hero places the fate of thousands of "I" in his "I". In the course of the poem, he confesses that he saved his truth from the "poem" after looking for it both in the sky and under the ground, but unable to find it:

*And then I reached you suddenly,*

*My serpentine path ends:*

*I realized, after stretching a thousand times,*

*Anyway, my hand can't reach the sky. [8.32]*

Summarizing the poem, it is the same if it is read from beginning to end. Truth is short-handed... searching for dreams and hopes in reality. Connecting happiness, joy with reality. The skillful arrangement of the poet's words arouses pleasure in the reader, but the person who knows himself, in fact, means that there is no other truth in this life than self-understanding.

Azam Oktam's poem "Oyin" is also written in this form. The poet who used the words "Ulug", "lof", "oh" and "gulu", "fol", "ho" combined emotional states around his goal.

*You are not so majestic sky,*

*It caught my eye*

*It turned around.*

*I glanced often,*

*It's easy to check -*

*It is not a long life that I have seen. [3.85]*

The verses have a logical coherence. The poet presented his logical observation to the reader by harmonizing inner and outer relations. First of all, when we say that the sky is not majestic through the image of the sky, it can be said that this is not a fact, but only an emotional observation. However, the sight of this sky shows how correct the argument given by the poet is .

The poet does not want to accept the world as it is. For him, materiality received by seeing with eyes, hearing with ears, holding with hands is not primary. Impressions from it are deceptive. What is important for the poet is what is received by instinct and perceived by the mind.

Abdurauf Fitrat says that *"all Uzbek writers' expressions are Uzbek, but each of them has a special style. When the forms of the poet's imagination, thought, and understanding are complete and perfect, a style appropriate to him will emerge. The significance of style in literature is very big, very important,"* he wrote in "Rules of Literature".

## **Summary**

It can be said that in the poetry of the 80s and 90s of the 20th century, there appeared masters of words who tried to understand and express the life, living conditions, religious beliefs, traditions, culture, and history of the Uzbeks. In the works of the poets created during this period, the spirit of the national-local conditions, the features related to the social-historical, literary-cultural environment, the psychology and character of the people are clearly noticeable. The problem identified in the study is related to images. In the poetry of this period, the image can be classified as main and auxiliary.

1. Main images: man, era, faith, will, social processes;
2. Auxiliary images: representatives of the land, seasons, birds, emotions, colors, natural phenomena, flora and fauna.

We have neglected the image of the author when showing the statistics of images above, but this image is important in the essence of the work and appears as an image that gives judgments and conclusions about life . Without the image of the author, the idea conveyed by other images, the thought conveyed, and the image conveyed are worthless . Every detail, image, symbol unites in the image of the author.

The poetry of the 80s and 90s has its own image and narrative style. Acquainting with traditions known to oneself, being surprised by the truths that others cannot see and feel, philosophical understanding of them, striving to understand what one's actions are as a person - this is a characteristic of the nature of the image of the transitional period poetry.

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