

## POETIC INTERPRETATION OF IMAGE ASSOCIATION AND SPIRIT

(In the example of Gozal Begim's poetry)

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### ABSTRACT

The article analyzes the mediating role of the image and association in defining the subjective relationship of the creator to the objective reality, the consistency of philosophy and logic in the poetic interpretation of the psyche, the aesthetic value of the subject of the image, the expressive features of the artistic speech on the example of Go'zal Begim's poetry. It observes the ratio of imagination and worldview, the connection between words and thoughts in lyrics, the synthesis of emotional perception and artistic content. In fact, each text is a personal development of the subject and material, words and images as a means of communication, while testifying the poet's literary pleasure, also creates a complex of artistry in the complex connection of task and style.

**Keywords:** image, association, psyche, word, artistic speech, poetic interpretation, philosophy, logic, imagination, worldview, aesthetic value, emotional perception, artistic content, expression, lyric, literary pleasure, task, style , creative nature, artistic skill, synthesis, object, subject and attitude.

### INTRODUCTION

Imagination specializes in the process of materialization of words, ideas, and artistic generalizations. Speech and text are actually alternative concepts, the integrity of the expression skill connects the philosophy of the individual to the social direction. Usually, "poetic perception transforms a common word into a poetic image. The vocabulary and the skill of using it creatively depend on the personality of the poet" [4, 2]. The structure of a particular system relies on the cooperation of grammatical, syntactic and semantic levels. Regular aesthetic control directs the denominator of meaning to the leading position in the poetic interpretation of the psyche. The natural element of the image comes into conflict with the material of life and determines the position of the author. And lyrical association (cause and effect) creates a logical syllogism. The complex connection is directed to the instinct of protecting the nature of analysis, for example, the reflex of creative energy describes the laws of "pure art", in which the phenomenon of the creator, the spirit of the era and the differentiation of artistic speech enter into competition. Symbols, tones, images, and parts that provide the integrity of the image, process in the text that revives the mystery of the soul in expression. The description of the feeling indicates the stylistics of the artistic image. In it, wonder, beauty and discovery form a symmetrical balance.

### LITERATURE REVIEW ON THE SUBJECT

In the lyrics, the strength of the image and the bond of association serves to strain the imagination, and the change in the diameters of the allegory deepens the sense of perception. Analytical skills are improved in meditation, because the strange combination of philosophy and logic complicates the intuition of emotional perception. Energy-memory accumulated in creative inertia creates a high potential of social belief. At the same time, "an artistic image created as a result of high-level associative thinking cannot be unambiguous, ambiguity is another characteristic of its nature. After all, the

ambiguity of an artistic image, in turn, is its comes from the properties of associativity and incompleteness" [7, 96]. The level of association determines the network of the image, in the current case, the task is the main one. In the theory and aesthetics of literary studies, a rich scientific experience has been accumulated on the nature of poetic interpretation, the ratio of imagery and artistry, the subject of image in lyrics and the skill of artistic-aesthetic perception of reality. In particular, Aristotle's "Ritorika. Poetika" (2000), Gegel's "Estetika" (1971), V.G.Belinskiy's "Polnoye sobraniye sochineniy" (1954), F.Shelling's "Filosofiya iskusstva" (1966), B.Eyksenbaum's "O literature" (1987), R.Bart's "Izbranniye raboti: Semiotika. Poetika" (1989), Y.Borev's "Estetika" (2002), V.M.Jirmunskiy's "Teoriya literaturi. Poetika. Stilistika" (1977), L.Timofeev's "Slova v stixe" (1982), M.B.Xrapchenko's "Gorizonti xudojestvennogo obraza" (1986), V.E.Xalizev's "Teoriya literaturi" (2006), I.Sulon's "Adabiyot nazariyasi" (2005), O.Sharofiddinov's "Birinch mo'jiza" (1979), B.Sarimsoqov's "Badiiylik mezonlari va asoslari" (2004), B.Nazarov's "Hayotiylik - bezvol mezon" (1985), I.G'afurov's "Lirikaning yuragi" (1982), Q.Yo'ldoshev's "Yoniq so'z" (2006), N.Rahimjonov's "Davr va o'zbek lirikasi" (1979), N.Jabborov's "Zamon, mezon, she'riyat" (2015), A.Sabirdinov's "Oybek she'riyatida so'z va obraz" (1993), B.Akramov's "Problema poeticheskogo obraza v sovremennoy uzbekskoy lirike" (1991), J.Jumaboyeva's "XX asr o'zbek she'riyatida psixologik tasvir mahorati" (1999), B.Norboyev's "Hayotni poetik talqin etish tamoyillari va mahorat muammolari" (1996), Ilhombek Qurbanbayev's "90-yillar o'zbek she'riyatida obrazlilik" (2005) in the lyrics the nature of meditation, the criteria of poetic image, expression and artistry are theoretically summarized.

## RESEARCH METHODOLOGY

A sharp qualification of the mind gives a certain weight to emotional perception. The conflict between language, speech and thinking in the text is a legal situation and therefore, the competition of logic and philosophy ensures the harmony of the poem. In the observation, the vertical direction expands the aesthetic capacity of the same word. Intellectual pressure actually interprets the intuition of perception. Vital material is an important tool for poetic interpretation, the aesthetic assessment of the mental landscape from different angles is measured by the specificity of the will (rational) stage. If the mechanism of formation of artistic thought in the form of a labyrinth is connected only and only by the spirit of creativity, understanding and expressing the essence becomes an impossible phenomenon. in the image layer, "the artistic idea is born in connection with the attitude of the artist to existence, the secrets of nature, the ability to understand, understand and evaluate the social phenomena of the time, ideals of beauty, nobility and happiness. Therefore, according to these, the image that is discovered is a product of the mind with a certain worldview" [2, 108]. The synthesis of emotional-mental and emotional-aesthetic relationship strengthens the symbolic-metaphorical expression. The article in the preparation process, hermeneutic, structural, microanalysis, historical-typological, historical-functional, axiological, artistic analysis and analogical methods were used alternately.

## ANALYSIS AND RESULTS

The activation of human thinking creates a link of cause and effect - association. Imagination, in fact, is based on the concept of basic meaning, the stable semantic level usually changes through the breaking of worldview stereotypes. In creativity, the image raises logical consistency to a new stage of expression. More specifically, meditation organizes related concepts while expanding the scope of word analysis. It is "the artistic image harmoniously unites the mind and feeling, therefore it is understood as a rational and emotional unity. The rational aspect of the artistic image is that it is a means of knowing

the world, with the help of which the creator artistically perceives the problems that torment him" [ 7, 93].

Metaphorical chain forms the flow of associative thinking: if you think about a flower, the feelings of beauty, elegance, weakness and goodness merge into each other, thorn, root and branch are processed in the creative nature, pain, life, value. summarizes the nos. In literary interpretation, the relationship between the concept and its content can change. In the present case, the additional burden of meaning directs the poetic idea to a new attitude and the author's position creates an analogy in the criterion of evaluation:

*Bir dunyoning kamiga  
bir kamim yetishmaydi  
oychehra oyingdan ber  
zulmatni og'ishtiray [3, 16].*

Gozal Begim's series of poems "To my imaginary daughter" consists of 4 parts. In poetic perception, "a narrow interpretation of being a girl, being a face" creates an associative system: "this world has four eyes, if any of them look at you, the sky is fragile, let a cloud fall on your head" - Uzbek in my opinion, the lines of national mental expression serve to clarify the imagination. The poet directs the feeling to the observation, the intellectual tone conveys the satisfaction of the heart in the waves of the soul, points out that the feeling of "every line of love drawn by fate" on the child's forehead elevates the soul. At the intersection of desire and opportunity, the relationship that rises, therefore, deepens the state of the noble soul. A very thin, very delicate feeling becomes a phenomenon close to the symbols of life. The independence of tense expression puts an end to the relationship of cause and effect, the meditative thought subordinated to the worldview of the author completes the mood. The abundance of unexpected and unexpected allusions equates the word to a poetic idea, puts it in a certain logical order. Analytical skill and image integrity are mixed in it.

In the existing scientific literature, association is "reflection and preservation of the connection of a separate object, event, fact in human memory; the occurrence of one mental element causes the appearance of another related mental element in the memory" [6, 22] is interpreted as.

Several aspects are worth noting in the link: firstly, the association describes the process that is reproduced in the human memory, secondly, the concept combines the properties of two objects, thirdly, the association connects the mental state and image relationship, fourthly, it reflects the relationship of facts and keeping it in a stable image will clarify the issue. The association that moves in the essence of things-events changes the dominant stable meaning in memory, the harmony of style and task is considered raw material for meditation:

*Yoki suv  
yoki suvdagi jarohat  
yoki suvga cho'kib ketgan tuyg'ular  
yoki dengizning dengiz haqidagi o'yi  
yoki barmoq izi kul ostidagi [3, 121].*

In the poem "Yoki", the poetess paints a picture of dreams and aspirations, the modal word (or) describes the rapidity of the "triple movement in the drop" in the light observation, as well as setting

the logical emphasis. All levels of imagination (injury in water - feelings drowned in water - thoughts of the sea about the sea - fingerprints under the ashes) condense vivid scenes of the mental state. A bubble image and a condensed expression, a feeling turned to ashes - an unfulfilled dream, explain the excursion in dark colors. It is difficult to get a picture of a mixed mood, quick and attractive poetic interpretation does not allow it. In the text, trust and distrust, hope and despair confirm each other, describe each other, check each other. The author increases the level of spiritual experience in the surroundings, enriches the constantly updated areas of understanding with his own unique imagination. A symphony of emotions that makes the heart tremble, forces the reader to perceive, directs the aesthetic evaluation of the universe and the human psyche to new dimensions.

"There is an important rule in the interpretation of a work of art: the interpreter must penetrate into the innermost part of the work, stand in its interior and think about it. This is called scrutinizing or microanalyzing the work. When carefully analyzed, the poetics of the work, its internal cells, the "heartbeat" of the words, "soul" is understood" [5, 124]. Feeling the spirit of the text opens the way to the nature of the creator. The expression and its possibilities create a direct or indirect connection between the images, a link connects the images logically. The artistic skill of the creator discovers the natural essence of analogy, the poetic harmony of words and images ensures clarity of mental mood. Typological commonality relies on the relationship of internal and external factors. In the present case, the primary essence sign-property is transferred to the secondary essence sign-property and metaphor, as a special type of thinking and a transfer of meaning, directs the task and style to the target.

## CONCLUSIONS AND SUGGESTIONS

1. The scale of the artistic image creates an associative link between concepts, in which the interests of psyche, language, speech and thinking are united. The integrity of the essence that is restored in the memory ensures the typological commonality of signs and characteristics, expands the capacity of meaning in poetic expression.
2. The concept is the main tool that moves associative thinking, the stable images in the language create a certain task in the formation of lyrical meditation.
3. In Gozal Begim's poetry, association enriches philosophy and logic, as a special skill of thinking, it defines the inviolability of the creative nature. In it, the word appears as a response to a poetic idea and the progress describes the progress of a complex mental state.

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