

Semantics of poetical images

Shahodat Isakjanova

PhD student, Institute of Uzbek Language, Literature and Folklore of the Academy of Sciences of the Republic of Uzbekistan

Received: 20 January 2025; **Accepted:** 18 February 2025; **Published:** 17 March 2025

Abstract: This article examines poetic imagery. In the course of our research, we analyze certain images in the works of Abduvali Qutbiddin, discussing the inner and outer meanings underlying these images. Additionally, we present analyses based on poetic examples regarding the types of images according to the relationship between their expressive and descriptive aspects.

Keywords: Literary mastery, level of aesthetic consciousness, primary and secondary images, philosophical-aesthetic image, abstract concept, Sufi ideas, metalogical image, philosophical contemplation, creative individuality, super logical image.

Introduction: “The literary image is a very complex aesthetic category in its nature, character and properties” [6,P.11]. Its complexity arises, first of all, at the point where two consciousnesses meet (M. Bakhtin’s definition): a single work created by one creator is interpreted differently by different readers. This continuous process is measured primarily by the literary skill of the creator of the work and the level of the reader’s worldview, thinking and aesthetic consciousness. In this process, the literary image naturally carries the greatest weight. It is the literary image that reflects the main idea of the work and serves as a means of conveying to the reader what the writer wants to say. In this case, as B.Sarimsoqov said, the reader must be able to distinguish between the main (leading) picture and detailed pictures (especially in lyrical works). For example, a writer may have chosen the image of a tree as the main image in a poem, but in his poem, he may also include other detailed images that serve to correctly and smoothly lead the way to the main essence of the work, for example, the image of a large garden surrounding the tree, the sky, the earth, birds, and other images.

Of course, in this case, it is natural and necessary for a common link to be established in order to correctly convey the writer’s idea, that is, it is of great importance for the writer to skillfully use detailed images to “exert ideological aesthetic pressure on the main image, give it unique clarity and integrity, in short, raise it from the level of material aesthetics to the level

of a purely philosophical aesthetic image”, so that the reader can feel that the main pressure is on the image of the “tree” in the poem. However, the matter does not end with simply recognizing the difference between the main image and the detail images in the work. Now the reader also needs to understand what kind of semantic 'load' the main image in the poem carries. We know that in poetry there is a big difference between the main image and the image that is expressed. In this case, words that express abstract concepts take on a specific form and a specific object.

Therefore, we must not forget that when a poet elevates a tree to the status of a leading image in their expression, they are actually conveying an entirely different concept, such as human life.

As evidence for our point, we will analyze Abduvali Qutbiddin’s poem titled “G’ayriy daraxt” (“Alien Tree”). For a complete understanding of the poem’s interpretation, we deemed it appropriate to present the verses in their entirety:

Nahr sohilida, daraxt ko’ringay

Yaprog’i chig’alay,

Ildizi baliq.

G’adir-budirida to’fon ko’ringay

Chayir shoxlariga

Ilingan qayiq.

Shu qayiq ichida sevgi o’tirgay

Tovonida dovul,

Tirsagida ilon,
Yana Nuh so'ziday ma'vo ko'ringay,
Ko'ringay
Qo'ziday
Yav-vosh qoop-lon.
Nahr sohilida
G'ayriy daraxtga
Intilgan toshqinning barisi qoya,
Daraxt po'stlog'ida yur-ak ko'ringay,
Ko'ringay odamlar qoldirgan soya[1,P.74].

As can be seen, the main image in the poem is a tree. The image of a tree exists in all types of literature, sometimes as a central image, sometimes as a detailed element (in landscapes), from folklore to modern literature. Moreover, this traditional image embodies several meanings, some of which we will consider below:

- 1) a symbol of abundance, eternity, fertility, and zest for life;
- 2) a symbol of human life: it expresses the birth, growth, aging, and withering (death) characteristic of a person;
- 3) a symbol of rebellion against death;
- 4) as a symbol, it conveys meanings such as the world, life, and understanding (Babylonian myths, the Buddha tree, Igdrasil shumtoli in Scandinavian myths);
- 5) interpretations related to numbers based on vertical and horizontal positioning, and others[7,P.62-65].

While getting acquainted with the study "Tree Symbolism in Turkish Culture and its Reflection in Films" by Professor Özlen Özgen of Atılım University and Researcher Eda Turanlı, Gazi University, we observed that the tree symbol in Turkish culture mainly expresses various meanings such as: life, vitality, eternity, abundance, blessing, hope, birth, continuity of generations, health[4].

In general, the above meanings related to trees can be found in peoples other than the Uzbek and Turkish peoples. In this respect, the image of a tree is a centuries-old and common image among different peoples, but at the same time it is always found as an image with completely unique symbolic meanings.

When we look at the image of a tree in Abduvali Qutbiddin's poem "The Unnatural Tree", the first thing that catches our attention is the qualifier of the tree - the unnatural.

The description of the tree in the poem also reflects the author's individual approach. For the word "g'ayriy" does not appear among the words transferred from

Arabic into the Uzbek language. The "Explanatory Dictionary of the Uzbek Language" notes the explanation of the words "g'ayr" and "g'ayri" used in the bookish language, and since these words are close in meaning (g'ayr – a stranger, a foreigner; a stranger; g'ayri – 1) a stranger, a foreigner, a foreigner; 2) different, different[8,P.648]), they are sometimes used as synonyms in poetic speech. However, it should also be taken into account that since the word g'ayri belongs to the circle of form-related lexemes, only the meaning of this word taken from the synthesis of the Arabic and Persian-Tajik languages can be used as a synonym for the word g'ayr.

It is understood that Abduvali Qutbiddin did not like to use the words g'ayr and g'ayri available in the language when referring to the tree and found it necessary to use an original word. The use of the word "g'ayri" in the title of the poem is not only for the sake of attractiveness, but also to emphasize the relatively rarely used meaning of "different, unusual", as opposed to the two words above, which are used in the sense of "different, foreign, alien".

So, the tree described in Abduvali Qutbiddin's poem is a different, unusual tree. This tree grew by the sea - on the shore. Based on the detailed images in the poem, we can say that the tree is a symbol of man.

When we talked about the meanings of the tree above, we saw that a person is compared to a tree. However, if we take into account that in these poems it is not the person himself but the interpretations of the young periods of a person - birth, growth, death - that are prioritized, then the fact that Abduvali Qutbiddin compared a person to a tree in this poem can also be considered unusual.

So here the tree itself is a person. But why did it grow by the sea? What does the sea symbolize in the poem?

In general, we can find different interpretations of the sea in fiction. But given that many of Abduvali Qutbiddin's poems are inextricably linked to mystical ideas, the sea here is a metaphorical high ground, an infinitely wide and deep path to self-realization. According to the Sufis, the elements of the material world - waves and drops, including man - are absorbed into the sea[7,P.71].

The roots of a tree are compared to a fish and its leaves to a seagull. As a symbol, fish is often contrasted with birds. The contrast between fish and birds is also evident in the poetry of Abduvali Qutbiddin.

Although fish is used in a number of positive meanings in the cultures of many peoples, we believe that the poet approached this image in a particular way in his poem. The fish is a symbol of the soul, which

encourages a person to do evil and pulls them down. The soul is always present at the root of man, and it was precisely because of his slavery to the soul that Adam was expelled from Paradise. At this point it becomes clear that there are many observations behind Abduvali Qutbuddin's comparison of man with a tree and his metaphorical reference to man as a tree. In the Holy Qur'an We also said: "Biz yana aytdik: "Ey odam, sen va jufting (Havvo) jannatda yashangiz va xohlagan joylaringizda undan (ne'matlaridan) bemalol tanovul qilingiz. Faqat mana bu daraxtga yaqinlashmangiz, (aks holda) zolimlardan bo'lib qolursiz" [9,P.570]. Since then, the soul has always accompanied the son of Adam who was tempted by Shaytan.

Seagulls represent noble qualities and good deeds that elevate a person to greatness. The seagull is also known as the "fishing bird" because it feeds on fish. When a person repents for his mistakes and turns to good deeds, his faith becomes strong and continues to rise. Imam Ghazali wrote the following thoughts about this in the section "Repentance" of his book "Ihyou ulumiddin": "To devote oneself entirely to good is the nature of the near angels. To devote oneself only to evil without thinking of correction is a satanic act. To return to good after evil is a human necessity. Whoever repents proves that he belongs to the healthy self-called "human". One who is always in oppression and rebellion is considered to have surrendered to Satan. To devote oneself entirely to good and become an angel is an impossible task".

So mankind is always condemned to choose between good and evil - a fish and a seagull. That is why Ghazali describes evil as "a very thorough and complete mixture of good and evil", so that man cannot exist without his roots - his ego - even if he wants to.

By describing the flood in the trunk of a tree, Abduvali Qutbuddin emphasizes the eternal struggle in the human heart - the struggle between ego and goodness. He also suggests that only love, a boat placed in the heart, can save him from this flood. Only with love can he face the storm that uproots the tree - free himself from sensual desires and enter the sea - the path to himself.

In general, the poem contains associative units aimed at revealing the meanings of the image of the tree: flood, boat, storm, snake, and the word Noah refers to the event of Noah's flood. So, what is the connection between the tree described in Abduvali Qutbuddin's poem and the Flood of Noah? The Noah's flood, the storm, the boat and the snake appear as images that serve to reveal what truth the poet has in mind? Such questions are immediately revealed in the relationship with the roots and leaves of the tree in the first lines of

the poem. However, in order for the reader to grasp its essence, it is necessary to be aware of the series of events associated with Noah, peace be upon him.

In Nasiruddin Rabguzi's work "Qissasi Rabguzi", the story of the Prophet Noah, the Prophet Noah calls people to faith. In the first verse of Surah Nuh of the Holy Quran, it is said: "And We sent Noah (as a prophet) to his people, saying: "Warn thy people before a grievous chastisement comes to them. So, when Abduvali Qutbuddin said, "A word like Noah's", he was emphasizing the issues of belief in the Oneness of Allah and steadfastness in faith. The gentle leopard resembling a lamb is the embodiment of the desires of the material world, the whole image of the ego.

Of course, the image of the tree in the poem, as well as other detailed images, will undoubtedly have different interpretations from those we have analyzed above. After all, "every poem, if it is truly literary, is open to several interpretations. Because the reader accepts and interprets the poem on the basis of his own heart, world view, nature and knowledge experiences".

In general, in Abduvali Qutbuddin's poetry, not only the image of the tree, but also other concepts open the way for the discovery of new poetic meanings through symbols and metaphors, which in turn is a factor in the emergence of different interpretations.

We see that the image of the seasons is also expressed in a very unique way in the poet's work. In particular, his poem dedicated to the image of autumn is a vivid proof of our idea:

Yostig'i xazondan,
Kalishi xasdan,
Choyshabi bodlarning latta-puttasi,
Yalanglik – kulbasi,
Bamaylixotir,
Uxlaydi kuzgina, qari qizgina[1,P.45].

Expressing the image of autumn through metaphors not only demonstrates the breadth of poetic possibilities of reality, but also plays an important role in introducing the reader to the world of art. In Uzbek literature, especially in poetry, autumn has a special significance as a leading image, symbolising above all migration.

In this poem, the way to a new world is opened, different from the usual similes and metaphors we are used to. The leaves falling from the trees are the pillow of autumn, the grass on the ground is the bed, everything blown by the wind is its blanket.

By calling the hut of autumn bare, the whole nature of the autumn season is revealed: the shedding of leaves by all the surrounding trees, their bareness, is

compared to complete nakedness. Yet autumn sleeps peacefully, unconcerned with these changes in itself. Abduvali Qutbiddin also describes autumn as “an old girl”, which in turn paves the way for the emergence of a new metaphor in poetry (autumn - an old girl). The comparison of the image of autumn with the state of an unmarried girl who has died is important in expressing not only the pallor and languor of the girl's appearance, but also her feelings.

In general, although the image of autumn in the poem superficially expresses the seasons and their changes, the underlying meaning of this image is actually symbolic, including the fact that autumn represents human inner suffering, a fading life, and a life's path being blown away by the winds.

We note that almost all of Abduvali Qutbiddin's paintings are based on such philosophical observations.

If we look at the examples in the poet's creative work, we see that his use of metalogical images is more extensive. It is well known that the reality, object, person, etc., represented by a certain poetic image does not always coincide with what the image represents. In literary criticism, “on this basis, autological, metalogical and superlogical images are distinguished according to the relationship between the levels of expression and image” [2,P.112].

Autological images are free of symbols and metaphors, and in poetry the concept elevated to the level of an image is perceived in its denotative meaning.

Metalogical images are figurative images in which the thing-object, person, some reality, state of action depicted in it is actually specialised to express something completely different. Professor Dilmurod Quronov defines metalogical images as follows: “...the things depicted and expressed are not compatible with each other, but there is a certain relationship between them (similarity, relevance, connection between part and whole, functional similarity, etc.) so that the thing expressed is understood on the basis of this relationship” [2,P.112].

To visualize these images more vividly, let's turn to Abduvali Qutbiddin's poem “Tazod”:

Qarg'alar qag'illar baxtiyor,
Simyog'ochda muzlaydi chumchuq.
Zanjirda sovuq qotadi vafo,
Tomlarda yayrab yashaydi o'g'ri.

If we pay attention to the underlying meanings of the images, we can see that this poem is not about a crow or a sparrow at all, and that these images were a means of concealing the true essence. That is, the image of a crow, as a metaphorical image, served to express the

image of the Soviets, “those who came from cold countries dressed in ice” (Chulpon), and the image of a sparrow served to express the image of the simple Uzbek people.

To illuminate the image of a thief living on the rooftops, we turn to another poem:

Qayta qurish o'zi chiqdi qaydanam? –
yuksak qal'alardan boqqan o'g'rilar
ulkan mamlakatning butun aybini
sodda o'zbeklarga qo'ydi to'g'rilab[3,P.320].

When Shavkat Rahmon says “yuksak qal'alardan boqqan o'g'rilar” or Abduvali Qutbiddin says “tomlarda yayrab yashaydi o'g'ri”, it is not difficult to understand that this appeal is directed at the Soviet authorities.

It should be noted that in classical literature metalogical images are considered figurative images, and in them, as mentioned above, the specific thing-object described in the poet's poem does not correspond to what he wants to express.

In the following ghazal by Sakkoki:

Kim ermas ul oy mubtalosi,
Yolg'uz menga yo'q aning balosi.
Tushti bu zaif jonimg'a dardi,
O'lmaktin azin yo'q ul davosi[4,P.34].

The metaphor of the “moon”(oy) is a metalogical image that serves to express a lover through analogy, or as Abduvali Qutbiddin says:

Sirli bandargohda quyuq tuman,
Olmos langar,
Billur kema.
Zarbof ko'ylak kiygan darg'a mendirman,
Ey gul, ketasanmi men bilan[1,P.6].

The metaphor of the “flower”(gul) in the poem is also a metalogical image, which means that the object in the image can be understood as a beloved lover because of the resemblance of the lover to the flower.

In superlogical images, as in metalogical images, the object, person or whatever in the image does not correspond to the plan of expression, but in superlogical images, unlike metalogical images, there is no specific relationship between the image and the expression. That is, superlogical images are considered symbolic images, and the word that has become a symbol can be used in both the denotative and connotative sense in the context. On the surface, superlogical images look like autological images, that is, the literary image gives the impression that the thing it depicts and the thing it represents overlap, but these images also contain symbolism, and a special meaning

is hidden in the underlying layer. Therefore, it is possible to interpret superlogical images both literally and figuratively.

As an example, let's look at the following poem by Abduvali Qutbiddin:

Qishdan o'tib olsak...

Lolalar yurtiga qarab ketarmiz?..

Qishdan o'tib olsak...

Dunyodan

Gul-u rayhon bo'lib o'tarmiz[1,P.109].

The images of winter and spring in the poem can be interpreted both literally, that is, as the end of the harsh season and the beginning of the season of renewal, as the revival of nature, the fragrance of flowers, the total embodiment of beauty, and symbolically, as the end of tyrannical power, the wind touching the people's bosom - as a way to freedom. The important thing is that the images of winter and spring, interpreted as superlogical images, serve to give the correct conclusion in each of their surface and underlying meanings. That is, it is up to the reader to understand the poem in its literal or figurative sense, and in both cases it is not considered a mistake.

She'rning so'nggi bandidagi:

Nashtarli kunlarning azobin

Nasib etsa agar unutmiz.

Gul-u rayhon bo'lib birga

Visol og'ushida yotarmiz.

Qishdan o'tib olsak... [1,P.109]

If we pay attention to the lines, when the poet speaks of "the torment of bitter days", it may seem at first glance that he is expressing the harshness of the cold season. However, in reality, he is referring to the hardships that the Soviet government inflicted upon the people. Roses and basil, in turn, not only evoke memories of spring's beauty but also serve to express meanings such as the flourishing of people who have achieved independence, blooming like flowers.

CONCLUSION

In conclusion, the term "image" is a multifaceted and complex concept, and debates about it will continue in the fields of science and art. As human consciousness evolves and the creative process advances, new meanings and functions are continually "assigned" to the image that forms its basis. However, it will always remain an axiom that the literary image is the "blood" and "soul" of literature and art.

REFERENCES

Abduvali Qutbiddin. Bor. – Toshkent: G'afur G'ulom

nomidagi nashriyot-matbaa ijodiy uyi, 2011. – B.320.

Quronov D. Adabiyotshunoslik nazariyasi asoslari. – Toshkent: Navoiy universiteti, 2018. – B.480.

Shavkat Rahmon. Abadiyat oralab. She'rlar. – Toshkent: "Movarounnahr" nashriyoti, 2012. – B.320.

Sakkokiy. Tanlangan asarlar. – Toshkent: O'zSSR Davlat badiiy adabiyot nashriyoti, 1958. – B.84.

Mullaxo'jayeva R. Tafakkur yangilanishi(Shavkat Rahmon ijodi misolida). – Toshkent: "Muharrir" nashriyoti, 2019. – B.160.

Sarimsoqov B.Badiylik asoslari va mezonlari. – Toshkent: Bookmany print", 2022. – B.252.

D.Mingboyeva. Timsollar tilsimi. – Toshkent: Adabiyot, 2022. – B.280.

O'zbek tilining izohli lug'ati.II tomlik. II tom. – Moskva: Русский язык, 1981. – B.716.

Qur'oni Karim ma'nolarining tarjima va tafsiri/tarjima va tafsir muallifi: Abdulaziz Mansur. – Samarqand: Imom Buxoriy xalqaro ilmiy-tadqiqot markazi nashriyoti, 2021. – B.624.

<https://dergipark.org.tr/en/download/article-file/710282>