

Harmony of Rhythm and Poetical Image in Poetry

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Abstract: The article discusses rhythm, which is an important artistic element of poetry and poetic image are analyzed in harmony with each other. Rhythm appears as a means of determining the external structure of the poem, its tone, and musicality. Poetic image serves to express the poet's imagination, feelings, and thoughts in a figurative form through an artistic approach. The article argues that it is precisely the harmony between rhythm and image that enhances the internal content and aesthetic impact of a work of art. Examples illustrate how a poet enhances images through rhythm, and how image gives meaning to rhythm. This article may be useful for readers, students, and literary critics interested in studying literary analysis, artistic thought, and the interrelationship of poetic means.

Keywords: Rhythm, poetic image, artistic harmony, poetic musicality, imagery, artistic image, melody, compositional structure, poetic style, means of artistic expression, poetics, poetic art, poetic language, image-creation technique.

Introduction: Since the emergence of literature The idea that the author wants to convey is realized as a word, image, or idea. and this phenomenon has become a law. The creator comprehends existence through the medium of the image, "expresses the essence he perceives and his emotional attitude to the thing he perceives. In this sense, the image is considered a form of thinking, a method of literature and art" [5.77]. Although the idea of reflecting reality in art and literature through images has existed since the time of Aristotle, it was mainly in the first half of the 11th and 12th centuries that the problem of creating a beautiful image that would express the true nature of freedom and emotional expression, according to Hegel's theory, was raised [1.58]. Representatives of various fields of science, literary critics, linguists, and art historians have expressed their reactions to certain aspects of the term "image". At first glance, when we think of an image, we see scenes and characters that reflect life in a unique artistic form in art and literature. However, research aimed at studying the image has not yet come to an end. Ideas related to the image and its nature, characteristics, social, linguistic, artistic, and psychological aspects have not yet been concluded.

MAIN PART

Scholars have turned to the problem of poetic image in

the Greek have expressed their views since the times of civilization. These studies are mainly devoted to the origin of the image and methods of expression, and studies have been conducted by the Greek philosopher Aristotle, oriental thinkers Abu Nasr Farobi, Ibn Sina, German scientist Hegel, modern thinkers Fitrat, Chulpan. In particular, the Russian literary scholar Y.E. Bertels, studying the work of Alisher Navoi, says about the scholar's epic poem "Saddi Iskandariy": "The goal that Navoi had in mind for this work was to create an image of a perfect king, which should serve as an example for the rulers of Alexander's time"[22. 408]. It should be noted that an objective assessment of the image is impossible. Because, just as each poet is a separate phenomenon, the criteria for evaluating the images he creates should also be separate. From this perspective, the German philosopher Kant recommends a subjective approach to the image. It seems that the image arises in the context of a certain situation and period.

The image was studied by representatives of the European Renaissance, Baumgarten, Hegel, Kant, Later, Belinsky, Dobrolyubov, denied the view that life is identical with reality, and showed it as life dreamed of and understood by the author. Abdurauf Fitrat, on the other hand, shows that art is a means of re-creation. The article discusses the nature of the poetic image,

one of the age-old problems of literary criticism. It describes aspects related to its origin and development in the last quarter of the 20th century.

In Uzbekistan, the criteria for images characteristic of Eastern and Western literature were analyzed and compared in literary studies. The theory of the norms of approach to poetic images in higher education was substantiated with the help of the analysis.

RESULTS AND DISCUSSIONS

We perceive the characteristics of poetry, the nature of the poetic image through the dimensions of form. Just as a poetic work has a certain formal structure, a poetic image cannot exist without a formal structure. They exist in a verse, a couplet or a stanza, in a rhyme, in a rhythm. That is why, when we talk about the nature of a poetic image, we have in mind “not only concrete metaphors and words that reflect a new thought - an idea, individualized by the poet in the process of creation, but also unique musical words and expressions that are in harmony with the rhythm and melody of the poem” [5.46]. So, since each word is meaningfully and grammatically embedded in the general text of the poem through a certain melody in the structure of the verses, the poetic image appears in this text as a reflection of the creative soul.

Rhythm brings poetry closer to music, and the poet chooses a rhythm that is similar to the nature of the image, which is harmonious with the melody. “The “Lie” in Navoi’s prose was considered incomparable by the wise, and in verse it caused delight and amazement, which shows that poetry is given special value, including the “magical” power of poetic rhythm and music” [5.49], - wrote the literary critic B. Akramov. Rhythm attracts the reader. Perhaps this is connected with the ancient creation of humanity. After all, it is no secret that people enjoy the melody of a poem before its content. Therefore, the harmony of form and content is one of the primary aspects in showing the nature of the poetic image.

If we look at the history of literature, in poetics, form is the primary phenomenon for the expression of an image. However, not every written text whose form is considered perfect is considered a poem. Mr. Fitrat in his work “Literary Rules” says, “We call every group of words that have a rhyme and a rhyme a poem. Because the ancient Persian-Arabic writers used to define a poem as “a sentence that has a rhyme and a rhyme” [10.13]. However, in the course of his thought, Fitrat compares the works of Sufi Olloyor “Sabot ul-ojizin” and Chulpan “Cleopatra” and concludes that a written text that has any form of perfection is not a poem. In this study, we tried to analyze the sources we are analyzing not from the perspective of the problem of

whether they are poems or “pieces of verse”, but from the perspective of the poetic image created in existing examples of art.

In the artistic thinking of the last century, we witness the balance of form and content. The genre research of these years, the improvement of artistic speech, the language of the work, the pursuit of diversity in form, served as a foundation for the literature of the 80s-90s. Our poets expressed the reality of life reflected in literature within the framework of the environment in which they lived.

It can be said that form is an important aspect of lyric poetry. The attitude towards the surroundings, the creatures of the Creator, to perceive them differently from others, to express new thoughts about them, to create new original images is the task of poets. These understandings are revealed through formal research such as a certain rhythm, rhyme, genre. In order for the new idea expressed by the poet to arouse pleasure in the reader, it must have a figurative expression, be in harmony with figurative expression, figurative thought, rhythm, meter, rhyme, genre. In this sense, the poet must, with the power of subtle inner feelings, imbue the nature of the images with the hidden melody of the poem. The idea that has developed in the poet's mind must find its expression in a certain line that corresponds to the formal dimension of the poem. More precisely, a word, metaphor, form, tone are very important for the expression of the poet's pain, thought, and feelings. Just as any poetic form is made up of words with a certain emotional expression, the words must also conform to the requirements of a certain form.

Each artist can create unique works only when they have their own unique and inimitable style, as a true talent. In such works, the artist speaks in a single tone so that his spiritual world does not fall into fragments. Therefore, each work of art appears as an inner statement, a confession of its creator.

In Uzbek literary criticism, researchers such as Izzat Sultan, Ummat Tu'ychiev, Bohodir Sarimsakov, and Nuriddin Shukurov recognize rhythm as the main sign and important element of poetic speech. Literary critic Dilmurod Kuronov defines rhythm as follows: “Rhythm is an extremely broad concept, which is inherent in many phenomena and natural processes in rhythmic existence. Therefore, in a general sense, rhythm is understood as the orderly repetition of certain fragments at a certain time interval” [29.292].

Just as there is no phenomenon or situation in the world that moves without its own order, literature, especially poetry, which reflects the artistic perception of real life, cannot be imagined without rhythm.

Because any unnatural example of creativity, like wild nature, over time bores and tires the reader, and interest and excitement in it fades. In this regard, rhythm is not only one of the organizational elements of literary creativity, but also an important factor that increases its spiritual impact.

A poem that lacks the rhythm of sounds and the breath of words cannot captivate the reader, cannot become the property of his soul [32.4]. In the works created by creators with an individual creative direction, whether in prose or verse, their unique voice - rhythm - is reflected. Especially in poetry, this voice is the main feature, an important component of the individual style of the creator. If we look at it from this perspective, it becomes clear that the concepts of individual style and rhythm are mutually exclusive phenomena, and it is a complex matter to study them separately.

We can see these musical and formal explorations in the poetry of the 80s and 90s. These explorations serve to reveal the nature of the poetic image created by the artist. For example, in the poem "Thoughts Before Navruz" by Chori Avaz, he creates a new melody, a new coherence of thought, both for the world and for man.

I saw the tears, dried up,
I saw the maple trees, and they were rotten.
I saw the tears that were shed, saying, "I am right."
I saw the big stone that was supposed to be real.
They said they saw the winds, and it was true.
I saw the mountains, I swear.
I saw the flood that was raging,
I saw the sky that was ringing with truth.
Oh man, restrain yourself from drowning,
Nature is preparing for rebellion.

The unique musicality of this poem can be observed in the nature of the images, the world described by the poet - the awakening in the sky and the earth, the awakening objection to winter, the rebellion against winter, the striving for truth that the poet wants to infect the poet's poetry, the understanding of the truth, as well as the state of man and nature, which harmonizes. The rhythmic structure of the work is consistent, and the repeated use of the word "I saw" emphasizes the consistency of observation and reality. This repetition gives the poem melody and increases the impact of poetic expressions. The length of the lines and the balance of accents ensure rhythmic harmony, enhancing the internal dynamics of the poem. The orderly arrangement of rhyme ensures the connection of poetic images with each other, strengthening the internal harmony of the poem. Rhymes such as "Dried - rotten", "large stone - tear" emphasize the internal

connection of the described situations and enhance the effect of artistic images. At the same time, they serve the general content flow of the poem and create rhythmic consistency. In the poem, natural phenomena are poetically perceived, the scale of the clear impression is at the same time the awakening of nature, as well as the awakening of the human spirit, is placed in the 6 + 5 meter. Depicting spiritual rebellion, the poet, through such a comprehensive rhythm, expresses the lamentation of nature in the poetic image.

The poem belongs to the philosophical-lyrical genre, in which, through natural landscapes, a deep observation is made about human life, truth, and the process of change. Although the poetic images are related to real events, their symbolic meaning is also deep: the dried-up ravine, the rotten maple, the flood, and the shaking mountains point to the fate of humanity and the power of truth.

The lines are concise and clear, providing a poetic tone. In particular, the line "O man, restrain yourself from drowning," is in the form of an appeal, marking the climax of the poem and inviting the reader to observe. The final line of the poem concludes the entire content with a sharp dramatic tone, summarizing the main essence of the poetic images through the conclusion "Nature is preparing for rebellion."

Thus, rhythm, rhyme, genre, and stanza are used harmoniously in the poem, which serve to deepen the content of poetic images. While rhythm and rhyme strengthen the internal structure of the poem, genre reveals its philosophical essence. Stanza enhances the dramatic effect of poetic images and conveys an emotional and philosophical conclusion to the reader more strongly. As a result, the poem demonstrates its poetic power through the harmony of formal research and artistic means.

In A'zam Oktam's poem titled "Qo'shiq", the role of rhythm in showing the nature of poetic imagery is unparalleled.

I come from Fergana,
Are you coming, my friend, are you coming, my friend?
I fell in love with you.

Do you know, man, do you know, man?

There is a method of singing in oral folklore. It goes back to ancient epic traditions. The melody of the poem corresponds to the method of enumeration, which is characteristic of the ancient Fergana school of epic poetry. (Usually, when a person complains about someone, he lists their deeds one by one. Perhaps the Fergana method of enumeration was used in this context - XN)

This song is written in a folk style, with a strong rhythm and melody. The repetition of the stanzas in the poem and the use of accented sounds such as "yo", "ey", and "a" further enliven the melody of the song. The double rhymes and simple but meaningful word choice emphasize its folk song character.

The poem has a motif of a journey: the line "I come from Fergana" describes the lyrical hero's journey. This is not only a physical journey, but also a symbolic one - the path to love, destiny, and life. The lines "Do you know that I fell in love with you, my friend?" reveal the feelings in his heart.

The following lines reflect on human nature and the realities of life. The line "There are people in the world, you are very cunning, you dog" reflects the complex relationships between people and the sometimes unfairness of life. The lines "You are ready to help, even if you dig your own shadow" express betrayal or instability in life.

The idea of "one death for one person" reminds us of the inevitability of life. No matter how hard we try, we cannot escape fate. The line "Whoever is unfaithful, we have made him a god" connects concepts such as betrayal and disloyalty with fate and divine justice.

The most philosophical part of the poem is connected with the image of water. The lines "The water stood still, drinking its mud" describe the two sides of human nature - calm and pure on the outside, but with secrets and sorrows inside. The line "If we are calm, we will see, what is its condition" refers to the fact that over time, the truth will be revealed.

Finally, a philosophical thought is expressed about the past. The lines "It is a mistake to throw sand in the eyes of the past," emphasize the wrongness of trying to forget the past. The line "Taskinum shul - the light of the lonely is God," concludes with the idea that ultimately everything depends on divine justice.

This song is a perfect example of conveying folk philosophy, human emotions, and the truths of life through simple yet deeply meaningful lyrics.

The nature of the poetic image of "the world" is outlined through figurative expressions such as the hypocrisy of people moving away from humanity, the lover, the mistress, the world being stained, one death per head, and throwing sand in the eyes of the past. The harmony of the melody is achieved through the double repetition of the combination in the fourth line of each stanza, and the betrayal of the world is expressed through the metaphor. At the same time, the lover who has been betrayed puts his situation in a playful tone, because it also hints that "the life of the world consists of a game."

The poet presents the reader with a unique expression, hiding helplessness in the tone and rhythm. The poet uses the rhythm of the poem in the traditional form, musical structure, and proximity to folklore to show the uniqueness of the creator and the colorfulness of the images. It is important that the sonority and musicality of each line, each word in the poem correspond to the text and general content of the poem. Therefore, when creating the rhythm, music, and tone of the poem, the poet pays attention not only to the words of the lines, but also to the harmony of sounds. Because in understanding the nature of the poetic image, even a single sound in the poetic text is an important element.

In Nazar Shukur's poem "In the City," rhythm and music play a key role in expressing the content and meaning.

Actions

It fills the corridors and flows.

On asphalt roads

It is "a little bit".

From heavy legs

Even the trace fades.

Everywhere,

In every direction –

Flowing so chaotically

Leaving the city...

Towards dirt roads

It's going to be shallow.

Imagery takes precedence in the poem. In order to embody city life in front of the reader, the author gives the title "In the City". The use of the sound "Sh" in the title itself creates a noisy impression in the reader's mind. Initially, this impression is indicated by the verb "to flow" in the verse "To fill the corridors" in the poem. Note that this word is usually not used for things that can be counted with numbers. So, the verb to flow is used for innumerable things, water, sand, rain, etc. The poet transfers the process of "flowing" to the roads. These people flowing in the corridor... the poet here refers to the crowding of the city roads. Since the crowding is given by the word "flow", the noise of the city, the roar of the crowd, the voices of people, the sounds of footsteps harmonize with each other. This noise, the liveliness, the hustle and bustle of people, the conversation enliven the street life. This noise also touches the human heart. For a person living in the city, time passes very quickly. Sometimes a person gets used to this situation. The narrowness of space in the city, the emptiness of time are shown through the sound "z" in the word "taqlid" used at the end of the line "Asphalt

roads are crowded”.

In poetry, the harmony of rhythm and image is one of the main factors determining the artistic value of poetic works. While rhythm forms the internal structure of the poem, images enhance its emotional impact. When the two are in harmony, poetry has a deeper impact on the reader. That is why poets paid special attention to these elements and made them an integral part of their creative style. As a result, masterpieces of our literature were created, and they continue to inspire us all today.

CONCLUSION

In conclusion, it can be said that the problem of the poetic image has always been one of the most important scientific and theoretical issues of literature. Because the image of literature, the images of man and the world in it, and, above all, the reflection of the Supreme Truth, are manifested in the poetic image. The poetic image shows the level of understanding and comprehension of existence in each period of national literature. The poetic image expresses beauty and grandeur more through art. Therefore, the poetic image is associated with the worldview of the creator. First of all, the poet, through his work, passes reality through the prism of his ideal and transfers the conclusions he has drawn to the image, that is, materializes them in his written works. We, as readers, perceive, feel, understand and explain the thoughts that the creator wants to express, the pathos he feels, the meanings he wants to convey through words.

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