



## ARTISTIC CONDITIONALITY IN POETRY

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Article history:	Abstract:
<b>Received:</b> 10 <sup>th</sup> January 2025 <b>Accepted:</b> 8 <sup>th</sup> February 2025	<i>In this article, the issue of artistic conditionality and poetic function of allusions in Uzbek poetry series is studied as an example of the use of image tools in the series. The aspect of artistic-aesthetic features of the series is studied on the example of Usman Azim's poetic series. Particular emphasis is placed on aspects such as the unique features of the series poems, their formation features, the way of expressing the elements that create artistic conditionality in the poems included in the lyric series.</i>
<b>Keywords:</b> <i>cycle of poems, series, integrity, author's concept, image tools, artistic conditionality, subject and content unity, harmony in artistic expression, artistic elements, etc.</i>	

The main criterion of artistry, according to many literary critics, is the presence or absence of an artistic image in a work. "Literary images are created with the help of language. An image is a link that connects the text and the work into a single organic whole" [Каптантер Д., 2009: 11]. The writer, like an artist, "draws" his name, the world he draws helps a person to understand the world and himself. The term image in a broad sense means an image formed in a person's mind by reflecting the external world or by clearly feeling something.

"An artistic image," said literary critic S. Orlov in his article "What is an artistic text?", "is the creation of a certain high aesthetic ideal into a specific artistic reality. It is distinguished not only by the presence of generalization, but also by the presence of the artist's position of critical image-emotional and artistic beauty assessment" [Orlov C., 2009: 24]. In all scientific views, concepts are included in logical categories. The object, that is, the thing being studied, is divided into parts, separate elements that make up the whole. Literary-figurative mastery, like knowledge about being, occurs due to the simultaneous impact of all signs on the human mind of their own characteristics. In figurativeness, the impression of wholeness is formed in a specific conditional way, that is, human imagination is meant here. "Artistic images are based on the main power of human nature - imagination, imagination," said the French psychologist T. Butler. According to him, imagination is not only the ability to organize, but also the ability to transform images.

It is known that the general title, the stability of the text, thematic proximity of the poems, the generalization of the composition through motifs and symbolic images, harmony in space and time (chronotope), common signs and harmony are the specific features of poetic series. The series allows the poet to express a holistic understanding of reality, a holistic view of the world and man, while preserving the features inherent in lyricism.

It is appropriate to consider the main theme of the series, characteristic images, subjective organization of the text, means of connecting the texts, composition, integrity of the theme and chronotope as specific principles for the formation of series poems. Thematic proximity, unity of motif or idea, unity of lyrical character, unity of chronotope, compositional harmony, the title of the series, the structure and rhythm of the poems, and most importantly, imagery, are the main characteristics of a poetic series.

It is also appropriate to study the issue of artistic conditionality in the series precisely in relation to its above-mentioned properties. The increase in the weight of artistic conditionality in realistic works, that is, the widespread use of symbolic and figurative images, is an indication of the emergence of works in the non-realistic direction.

In the large series of works entitled "Gardens of Tazarru" by Osman Azim, artistic conditionality is also implemented through symbols and allusions. In its "Introduction" section:

A cancer falls from the fiery throne,  
A sad clarity trembles in the sky  
Somewhere, the dream returns astray –  
A vague sibilance enters the soul

by saying, the poet reflects the feelings of the heart that feels the onset of autumn humidity after the hot days have passed. "A fiery throne" is an adjective for cancer, while "sad clarity" is an allegory for the autumn season.

If Armon's "misadventure" is animating, then the "ambiguous fragility" that enters the soul of the lyrical hero uses both animating, attributing, and metaphor.

Oh, what a flight!

The bird of hope has longed for it.

After all, the sky is very low -

A rush that reaches the heart [Usmon Azim, 1995: 351].

The metaphor of the "bird of hope" in this case is aptly used to express this feeling. The fact that hope wants to fly and the sky rushes to the heart are also animating.

From the reverse ocean of life

We suffered - the forehead salters.

In the village cemetery, in the lines

The graves are an overturned boat [Usmon Azim, 1995: 357],

the author likens life to an overturned ocean through the epithet "overturned ocean", while using the paraphrase "we are forehead salters" he describes all people struggling to live in a generalized way. The likening of graves to an "overturned boat" refers to those who perished in the above-mentioned overturned ocean of life, that is, those whose boat capsized and sank in the ocean. The units used for the allegorical content in this work, such as "overturned ocean" - life, "forehead salters" - people, and "overturned boats", are used both as epithets and metaphors.

In the following poem:

The ice fire burned in the sky,

The snow sparked in the air.

It set the earth on fire,

The earth was covered with a dome [Usmon Azim, 1995: 358].

Units such as "ice fire" and "fire of the ice" are oxymorons, and the meaning is enhanced by juxtaposing two opposing concepts. The sparking of the snow and the earth being covered with a dome are revivals. The allegorical content here refers to the extremely harsh weather on cold winter days. The images in the first poem of the section of the series entitled "Spring Garden" are also realized in a unique way:

You are generous, go forth with kindness...

Your blossoming and weeping are obvious...

I am a piece of grass, my God,

I am a drop of your youth, the Almighty [Usmon Azim, 1995: 55].

The lyrical hero's metaphors to the Creator emphasize his generosity and kindness, because the blooming or blooming of existence is a state of being with his blessing. His flowering and weeping are shaped as a response to the "ohs" of his servant for him. The Sufi lyrical hero's comparison of himself to a broken blade of grass or a drop of tears is a view that is in line with the Sufi doctrine that "all existence is a reflection of the light radiating from the beauty of Allah." This can be said to be an expression of the desire of the human soul, which has lost its identity and become Allah's, to appear as a reflection in its particles. The allegorical meaning is evident when the lyrical hero feels that he is a particle of it.

The next section of the series, "Summer Garden," depicts the hardships of a Sufi who embarked on a long journey in the testing world, that is, the greatest hardship is depicted through the images of the summer season.

Oh, the sand crawling with snakes,

The barren land covered with saxauls...

The sun is all around,

Fire is burning from the burning sky [Usmon Azim, 1995: 369].

In this, epithets such as "snakes crawling on the sand", "saxophones bending over the barren land", "the whole sun swaying" made it possible to vividly reflect the desert of the desert with leading details.

In the next poem in the series, the lyrical hero reaches the summer garden, but is unable to enter the high-walled garden, and decides to enter it at night, becoming a ditch in the garden's bosom through his "flowing heart". In the next poem, he becomes a ditch and waters the slopes, while summer sits on its banks, washing her feet.

The main aspect that connects the poems in this category is their eventfulness. Because the sequence of the lyrical hero's attitudes ensures continuity in the poems, and the lines, images, and some poetic images found in the previous poem also appear in the following poems, explaining their mobility. Also, the main element that ensures integrity in the poems is the expression of the experiences of the lyrical hero in the form of a Sufi.

I became a stream in the summer gardens -

I spread out among the clover.

In the leaves of the trees,

I was reborn in their fruits [Usmon Azim, 1995: 371].

If the lyrical hero was a plant in the previous poems, now he flows like water in a ditch, spreads through the branches, gives life to the trees, enters their bodies and is formed in the form of fruit. This situation is like a unique image of the process of creation of the world. Only in this case, the Sufi lyrical hero, by experiencing each of God's creatures with his being, can penetrate their bodies and feel them in himself.

In the section titled "Autumn Garden II" in the series, unique metaphors are used in the depiction of autumn trees:

There is restraint in their play

There is devotion in the face of time.

In the sad wedding of Khazonrez,

There is a god-likeness that has given Hasrat [Usmon Azim, 1995: 395].

Traits such as restraint and devotion are characteristic of trees. Khazonrez is another name for the kuzak in this case, and Hasrat also shares his gifts in his sad wedding. This passage uses the arts of animation, description, and metaphor effectively. The "End" part of the series reflects the lyrical hero's words to the passing caravan of life:

You have crossed the flood of sorrow day and night,  
You have broken the shackles and untied them,  
You have passed by drinking tears -

Stop, stop, the caravan of my life [Usmon Azim, 1995: 405].

The combinations "flood of sorrow", "chains", "tears", "caravan of life" in the poem are metaphors, "flood of sorrow" is the lyrical hero's path of suffering, "chains" is the obstacles in life, "tears" is the memory of sad moments, and "caravan of life" is the path of a person's life.

In general, since the lyrical hero of the "Tazarru bog'lari" series by Usman Azim is a Sufi figure who tried to understand the meaning of world events, the poems in it reflect the path he took to reach Allah and enjoy His blessings, and the changes in his soul on that path are reflected in the form of Sufi experiences. Solik's path of repentance and repentance is described in a way that resembles the seasons of the year. In each season, the lyrical hero tries to become more and more purified and purified, taking a step towards God. This arduous path is reflected by the poet using figurative means, which are symbolic elements of artistic convention.

In conclusion, artistic convention in poetic works is associated with the widespread use of symbolic and figurative images, their allegorical depiction. The series "Tazarru bog'lari" by Usman Azim is a collection of works that reflect the Sufi experiences of the lyrical hero, the path he traveled to reach Allah, enjoy his wasli, and the experiences of his soul on that path. The series are formed in accordance with the requirements of artistic convention, using many means of depiction.

The poems in the series are connected by a sequence of events, and the sequence of the lyrical hero's attitudes ensures continuity in the poems. The lines, images, and some poetic images that appear in the previous poem also appear in the subsequent poems, which explains their mobility.

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