



POETICAL IMAGE IN POETRY: FROM WORD TO IMAGE

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Abstract: This article analyzes the complex process of artistic transformation from word to poetic image based on deep scientific-theoretical and practical approaches. The transformation of the word from a simple means of communication into an artistic-aesthetic image is considered inextricably linked with thought, feeling and cultural consciousness. Initially, the word, which is condensed in content in the lexical -spiritual layer, acquires new semantic possibilities in the context of a poetic text; it comes to life with the help of rhythm, melody, syntactic organization and aesthetic means and turns into a poetic image. In this process, the word itself goes beyond its initial lexical meaning and rises to the level of an image with a multi-layered meaning, symbolic load and emotional impact. The spiritual and aesthetic resonance of the word in each poetic unit, its role in the perception of feelings, and its transformational role in figurative thinking were analyzed. The scientific significance of the article is that it considers the poetic image as a phenomenon of an open and dynamic nature, recreating not only within the literary text, but also in the reader's mind. On this basis, the article develops an integrative theoretical and practical model that consistently illuminates the process from word to image.

Keywords : poetic image, concentration on content, contextual elevation, aesthetic loading, cultural-symbolic enrichment, receptive aesthetics.

ENTRANCE

The word is the most subtle, most complex expression of human thought and culture, and in literature it goes beyond a simple means of transmitting information - it becomes an artistic and metaphorical field that combines spiritual experiences, philosophical ideas and cultural memory. Especially in poetry, the word gradually dissolves from its initial lexical meaning and, as a result of the densification of content, its elevation in the context of the text, its revival through aesthetic means and saturation with cultural and symbolic layers, rises to the level of a new - poetic image. The poet breathes life into the word, turns it into a symbol that makes one feel its fullness, and the reader, with the help of the resonance of these symbols, discovers new meanings and feelings in his inner world. Thus, the process of evolution from word to image connects not only language and thought, but also the soul and feelings, forming the highest form of artistic communication. This article analyzes the stages of content concentration, contextual elevation, aesthetic loading, and cultural-symbolic enrichment, and highlights the mechanisms of interaction between the creator and receiver of the poetic image - the poet and the reader - and modern theoretical approaches that emphasize the primacy of feeling. The study, based on the methods of theoretical literary criticism, text analysis, comparative analysis, and receptive aesthetics, aims to reveal the essence of the complex artistic metamorphosis from word to image and to fill the gap between poetry and linguistics.

LITERATURE ANALYSIS AND METHODOLOGY

In studying the complex process of metamorphosis from word to poetic image, the literature analysis was conducted at two levels: first, the sources of classical and modern poetic theory — starting with Aristotle's " *Poetics*" [1.45], Roman Jakobson's views on "Linguistics and Poetics" [2.45-68], Roman Ingarden's and Viktor Shklovsky's studies on artistic cognition and artistic technique, Mikhail Bakhtin's concepts of dialogic imagination, Hans-Robert Jauss's model of receptive aesthetics, and the works of modern literary scholars published in Uzbekistan — were compared in detail. These sources created the main theoretical platform for clarifying the presented principles on the stages of content densification, contextual elevation, synthesis of aesthetic means, and cultural-symbolic enrichment.

Secondly, the methodological combination of "text analysis + receptive aesthetics" was used to empirically verify the selected theoretical concepts in real poetic texts and examples of reader experience. At the text analysis stage, the lexical-metaphorical integration of the word, stylistic organization (tone, rhythm, parallelism) and the processes of symbol enrichment were consistently studied in poetic samples of different periods and genres. At the receptive aesthetics stage, with the participation of a group of respondents consisting of literary studies students and active poetry lovers, their sensory -resonances, symbolic interpretations and individual interpretations of the poetic image were analyzed using semi-structured interviews and test questions. The obtained data were coded in a structural-thematic way, and the results of both directions were combined through comparative analysis. In this way, the article managed to shed light on the process of the transformation of the word from its initial lexical meaning into aesthetic-symbolic symbols, from theoretical foundations to empirical examples.

RESULTS

The results of the study clearly describe the specific stages of the complex metamorphosis process from word to poetic image: first, thoughts and feelings are concentrated in lexical units, turning into an "artistic core" rich in metaphors and epithets, then the tone, rhythm and stylistic elements within the text expand the semantic range of the word, providing contextual elevation, then through aesthetic means such as personification and phonetic harmony, they evoke sensory resonance in the reader's soul, and finally, they are enriched with national archetypes, mythological and historical codes, turning into changing, multifaceted symbols. In the data collected through the experimental-receptive method, 85 percent of the respondents expressed their own emotional reaction to the metaphorical units in the selected poems, and the symbols of "chain" and "horizon" were interpreted as a symbol of slavery in 70 percent of cases, and as a desire for freedom in 30 percent of cases; This once again confirms that the poetic image is an object of constant, dynamic dialogue between the creator and the recipient. The conclusion is that the gradual evolution of the word from its lexical meaning to aesthetic-symbolic images has been sincerely and clearly confirmed not only on the basis of theoretical concepts, but also through real text and reader experience, resulting in an integrative model that seamlessly connects the links of poetry and linguistics, illuminating the mechanisms of interaction between the creator and the recipient.

DISCUSSION

The deepest expression of human thought is the artistic word, and its highest form is poetry[3.85]. Poetry is not only an art of expressing thought through words, but also an art of recreating human spiritual experiences, feelings, hopes and dreams, suffering and moments of happiness in an artistic and aesthetic form. It serves to reveal not simple real events, but the spiritual-psychological and spiritual-aesthetic essence of these events. In this sense, poetry is an artistic mirror reflecting the inner landscape of the human soul.

artistically perceives events not through formal details, the external appearance of reality, but through spiritual suffering, inner experiences, philosophical generalizations. It does not " see "

life, but “perceives”, “feels” and “understands” it. [4.187] Through this perception, a new approach to reality, an aesthetic assessment, and the establishment of criteria for beauty arise. This is the main feature that distinguishes poetry from other literary genres.

In poetic speech, words, going beyond their usual literal meaning, acquire metaphorical, figurative, and symbolic meanings. For example, in ordinary life, a “bird” is a flying creature, but in poetry it can become a symbol of freedom, inspiration, health, and dreams. Thus, the original meaning of the word is reinterpreted in an artistic context and becomes a poetic image. This process is the evolution of artistic thinking from word to image.

A poetic image is not just a symbol. It is an artistic expression imbued with the poet's inner world, life experience, and philosophical outlook. An image is beauty in its inner manifestation, it is spiritual truth. Through an image, the word is given life, it is perceived, transformed into an image, made musical, and most importantly, felt .

the poetic word resonates differently and uniquely not only in the heart of the author, but also in the heart of the reader who reads it. Because poetry is not an isolated, but an artistic phenomenon aimed at communication. Each image is a complex but beautiful structure that combines generality and individuality, reality and abstraction, feeling and thought.

Word - from a simple sign to an artistic image. Language is the most important and stable carrier of human thought, historical memory and cultural heritage. Each people expresses its thought, spirit, aesthetic worldview primarily through its language. But in literature, especially in poetry, language rises above the function of mediation - it becomes art, and the word acquires the power to create an artistic image.

In a literary work, the word becomes not only a means of communication, but also a symbol expressing thought, feeling, imagination and spiritual-aesthetic content. In poetry, the word, going beyond its simple lexical meaning, acquires symbolic, metaphorical, figurative and emotional meanings, directly affecting the heart and mind of the reader. In this case, the word is not a simple sign, but a code, a key, even a spiritual image expressing the inner world. For example, in ordinary speech, the word " eye " is understood as a human organ. However, in a literary text, it is often interpreted as a symbol of love, longing, misfortune, inner radiance, and sometimes a lie or betrayal[598]. Thus, in an artistic context, the scope and semantic range of the word expands dramatically. This leads to the emergence of one of the main mechanisms of literary thinking - figurative expression .

Also, the poet's thought gives life to the word. He not only selects each word, but also fills it with spiritual and aesthetic energy. As a result, the word in the literary text goes beyond the level of meaning and becomes a symbol, a poetic image. This image is further strengthened by poetic means such as the connection between words, rhythm, melody, phonetic harmony, metaphor, epithet, parallelism.

The word in poetry is the power of sensation, the voice of the soul, the salvation of the soul[7.120]. It serves to express feelings that are hidden in every person, but are difficult to express. Therefore, the artistic word is a unique phenomenon of the human mind and soul working simultaneously. It is imbued with the poet's worldview and feelings and becomes a means of poetic expression, that is, a powerful symbol that awakens the reader's aesthetic pleasure. In each poem, the word comes to life, becomes real through symbols and enters into dialogue with the spiritual world of humanity.

Internal stages of the formation of a poetic image. The transformation of a word into an image is not a simple semantic change, but a complex artistic process that occurs in the spiritual and aesthetic layers of the creator's thinking. A poetic image does not arise by itself. It is formed in the poet's inner world in the synthesis of thoughts, feelings and imagination and is embodied through words. This process takes place in several stages, and each stage determines the depth of meaning and aesthetic expressiveness of the poetic image.

1. Concentration on content. The first stage of creating an image is to compress the content into words, that is, to concentrate a large spiritual and moral load behind a simple expression. The poet often tries to fit a multi-layered idea into a single word or a few-word expression. In this

case, the word becomes a compressed form of thought and feeling. Such density ensures the metaphoricity of poetic expression. As a result, the word requires deep perception, subtle feeling and aesthetic sensitivity from the reader.

2. Contextual elevation. The meaning of a word expands in the context of the text, sounds in a new tone. Contextual elevation is when a word, in harmony with other words, thoughts, and tone in the text, goes beyond its simple semantic boundaries and acquires a poetic interpretation. At this stage, the image arises not only from the word itself, but also from its relationship with other elements. For example, the word “bird” can be a simple image on its own, but in the context of “a bird with a broken wing” it becomes a symbol of loss, deprivation of freedom .

3. Aesthetic charge. At this stage, the image is saturated not only with spiritual, but also with aesthetic energy. The poet widely uses artistic means - metaphor, epithet, personification, rhythm, musicality, melody, phonetic harmony. Through these means, the image is perceived, heard, sometimes even seen. Through aesthetic charge, the image becomes an aesthetic phenomenon that is felt and remembered. The image moves the reader not only in thought, but also in the heart .

Filling with cultural and symbolic layers. The poetic image is further enriched at the final stage through cultural contexts, folklore archetypes, mythological symbols, or historical-spiritual associations. At this stage, the image rises from individual experience to the level of national and universal meanings. For example, the word “ chain” [8.65] is not just an object, but appears in the people's psyche as a symbol of slavery, coercion, and the desire for freedom. The poet, filling this symbol with new semantic loads, creates a wide associative field in the reader's mind.

The formation of a poetic image is an artistic phenomenon that simultaneously takes place in the cooperation of the mind, heart, aesthetic intuition and cultural memory. At each stage, the word acquires new facets, rising not to the level of a simple sign, but to the level of a deep symbol, an aesthetic image. As a result, poetry becomes a powerful artistic field that expresses not only beauty through words, but also human essence, spiritual suffering, historical memory and dreams. *Feelings, not thoughts, is through images.* The main task of poetry is not to express a thought openly, but to make it feel. In poetic speech, the poet speaks not only with the mind, but also through the heart, soul, intuition and inner intuitive world. This is achieved through poetic images. Because in poetry, images are not a description of events, but an artistic expression of mental states. Through them, not a thought, but a feeling, mood, intuition, inner experience are transmitted.

In ordinary thinking, thought is central, while in poetry, feeling and intuition predominate. For the poet, thought is not an end in itself, but a means of artistically evoking an inner state. Therefore, a poetic image often embodies not a specific meaning, but a synthesis of understanding and feeling. It invites the reader not to “understand”, but to “feel”. For example, when the poet calls the sunset a “bloody horizon”, he expresses not an astronomical phenomenon, but the dramatic color of the experience, spiritual gloom, separation or longing. Here, not thought, but feeling, a personal attitude takes precedence. Poetic images are visual symbols of the psyche [8.68].

The poet does not narrate the event, but evokes it - through spiritual resonance, images, associations, artistic sensations awaken in the reader's mind. For example, the poet, interpreting spring as "the first breath of the earth," does not convey the event, but his aesthetic attitude to it. So, what is important in poetry is not the event itself, but the artistic-intuitive attitude to it .

In this respect, poetic images are not always clear and unambiguous. They often live through ambiguity, multifaceted meaning, intuition and tone. This is an important aesthetic feature that distinguishes poetry from other literary genres. Through the image, the poet shows his inner world not directly, but with the help of artistic symbols, as if from behind “transparent curtains”.

In poetry, the expression of thought through images is secondary. The main focus is on arousing emotions, expressing a state of mind, and creating aesthetic resonance in the reader's soul. A poetic image is a picture of feelings drawn in words. In poetry, each image evokes its own sound, color, mood, and sensation. And it is this sensation that constitutes the true essence of poetry.

The word in the poet's heart : the source of figurative thought. A poetic image is not just an artistic expression, but a mirror of the poet's soul, a symbol born in his inner world. Any image is born first of all in the poet's thoughts, in his heart, in a wave of emotions. For this reason, images are interpreted differently in each poet, their form, tone, content, and symbolic load are individual.

For a poet, the word is not a means of expressing external reality, but an artistic embodiment of the inner world. He expresses through words the experiences, sensations, concepts and dreams that have passed through his soul. And the artistic word forms this mental state and turns it into a poetic image. Therefore, a poetic image is an aesthetic phenomenon with individuality, born in the soul of the poet and formed through the means of artistic language. For example, for one poet, a "river" is a symbol of the continuous flow of life, hope and movement, while for another it is the transience of time, the instability of life or even a source of suffering. These differences are closely related to the poet's internal state, worldview, and life experience. Poetic images are artistic forms of the spiritual psychology of the creator [10.38].

Therefore, the image never depicts only an external event. It is conveyed to the reader in the same state as it was felt in the poet's soul. This makes it not only an artistic, but also a psychological, spiritual, philosophical phenomenon. The poet expresses not the event, but his attitude and feelings towards the event.

Every word that lives in the poet's heart is a phenomenon that, although it seems simple at first glance, is imbued with deep spiritual content, artistic intuition, and aesthetic understanding. The image born from this word resonates in the heart of not only the author, but also the reader in different tones, colors, and moods. So, the source of figurative thought is the poet's heart.

Every poet embodies his inner spiritual world through artistic words. Through these images, he does not represent life, but his attitude to life. Therefore, poetic images in poetry are not only a symbol of beauty, but also a symbol of personality and sincerity. Each image is a work of verbal art born in the poet's soul.

Image is a world that is recreated in the student's heart. A poetic image is not just a symbol created by the poet, but an aesthetic phenomenon that is reborn in the heart and mind of the reader, acquiring a new meaning. The poet creates the image through his feelings, inner world and worldview, but he does not completely complete the image - he "presents" it to the reader. Therefore, the poetic image is filled with new content depending on the thinking, aesthetic intuition and life experience of each reader.

This feature of the image is directly related to the direction in literary criticism called receptive aesthetics, that is, the aesthetics of reception. According to this approach, a work of art, in particular a poem, fully forms its meaning in communication with the reader - in the process of reading, understanding, and feeling. Each image is recreated in the reader's spiritual world, as if entering into an internal dialogue with him. As a result, a single image begins to live in hundreds, thousands of different interpretations. For example, for one reader, the image of "loneliness" can be a source of spiritual purification, inner silence, while for another person this image is perceived as a sign of suffering and depression. These different interpretations are determined by the reader's personal experience, cultural environment, aesthetic level, and feelings. Therefore, a poetic image is a multi-layered and open phenomenon.

A poetic image is a structure with a dense semantic and aesthetic energy, which in its essence "explodes" in the mind of each reader in its own way, that is, creates a new world. This world is no longer the poet's, but the artistic reality in the reader's soul. Therefore, the image is not only an aesthetic tool, but also a means of internal communication between the creator and the reader. The changing and renewing nature of the image makes it free from fixed and one-sided interpretation. It is never limited to one meaning. Its beauty lies precisely in this multifaceted, open and creative nature. This makes poetry a living artistic phenomenon, moving from heart to heart, renewing itself over time.

Poetic image is poet from the heart Born and raised in a school in the heart again wound aesthetic and spiritual The world is not limited to the mind of the creator, but lives its own

life in the thoughts and feelings of each reader. Therefore, the poetic image is constantly moving, changing, and appears as an artistic echo of the human soul .

CONCLUSION

A word into an image is not only a semantic change, but also a combination of human thought, spirit and culture as a whole, a complex but extremely fascinating process leading to the highest art of literature. To fully understand this process, let's consider the word, starting from a simple sign: it, while retaining its lexical meaning, becomes condensed in context, then conquers the aesthetic field, comes to life through such artistic means as melody and rhythm, metaphor and epithet, among those who "enter" the soul, and finally, saturated with rich calculations of cultural and symbolic layers, creates a new world in the minds of readers.

The first stage - content concentration - raises the word to the level of a compressed, concentrated description of thoughts and feelings. The second stage - contextual elevation - expands the variable semantic range of the word and, with the help of other lexical and stylistic means associated with it, transforms it into unique poetic images. The third stage - aesthetic loading - turns the image made of words and metaphors into a memorable event that is felt in the reader's soul. The fourth stage - cultural-symbolic enrichment - strengthens this image with national and universal archetypes, mythological and historical codes, allowing it to gain new depth and universal acceptance.

Also, the poetic image not only expresses the inner world of the author, but also embodies the world that is being created anew in the soul of the reader. Each reader is a creator who communicates with this work of art individually, reinterpreting its image in accordance with his own experience, feelings and cultural background. Therefore, the poetic image has a multifaceted, open and dynamic nature, and is revived anew with each new reader.

It seems that the transformation of words into images is a complex process that combines spiritual understanding, aesthetic impression and cultural heritage. It is not only an instrument that leads to the pinnacle of literature, but also a means of extracting and preserving the spiritual wealth of humanity. The poetic image born of this high art is the highest peak of words, the harmonious music of the soul and thought, the path to the aesthetic end.

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