



THE NATURE OF POETICAL IMAGE IN THE POETRY OF RAVSHAN FAYZ

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Abstract

This article analyzes the nature of poetic images in the work of Ravshan Fayz, one of the brightest representatives of modern Uzbek poetry. Based on the poet's collection "In the Endless Hills of the Heart", the features of the creation of images through internal mental state, aesthetic formation and symbolic expression are highlighted. During the analysis, the semantic layers of images, their harmony with form and style, and the principles of using the poetic energy of the word are revealed. The author's lyrics, through such symbols as heart, hill, window, autumn, reveal the inner experiences of a person, spiritual suffering, and a unique poetic approach to artistic thinking, are analyzed from a scientific and theoretical point of view.

Keywords: Ravshan Fayz, poetic image, symbol, inner thought, lyrics, modern Uzbek poetry, aesthetic expression, symbolic layer, artistic style, harmony of form and content.

While modern Uzbek poetry has entered a stage of significant renewal in terms of its means of expression, thematic areas and objects of poetic study, Ravshan Fayz's work in this process is distinguished by its unique artistic and philosophical research. The poetic world he created is rich not only in formal innovation, but also in layers of content. In particular, the system of poetic images is one of the main semantic pillars of Ravshan Fayz's poetry.

In creating images, the poet prefers to hide the inner content through symbols, imagery, and poetic codes, rather than directly depicting elements of real life, to imply rather than show, to make sense rather than describe. This aspect is especially evident in his collection "In the Endless Hills of the Heart." In it, images such as the



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heart, hill, wind, silence, sand, trace, silence, and melody are used as means of artisticizing the poet's inner experiences and connecting him with time and society.

For example:

Sometimes a whisper takes over my heart,

It's not the wind that turns sand into dust, it's the heart that spills...[6.91]

In these verses, images such as "whisper", "sand", "wind", "heart" do not directly describe the external landscape, but rather internal spiritual changes, sorrow, quiet suffering, analysis of time and emotions. "Sand" is an image of decay, the passage of time, oblivion. The combination "hearts flow" indicates the overflow of emotions, their flow not only inside a person, but also outside. Such a poetic construction does not affect the person who reads the poem, but evokes a deep emotional reaction in the reader who looks at it with an aesthetic sense.

The image of "silence" is of particular importance in the poet's work. It is not a state of calm, but an inner space where sensations are heightened, thoughts and suffering are stirred:

I have moments that pass without words,

It seems like I can hear the silence...[6.21]

In these lines, **silence** is interpreted not as an external state, but as an internal process. "Moments passing without words" are not just unspoken time, but rather **spiritually intense** moments filled with inner thoughts, reflections, and experiences. The poet expands the boundaries of perception by "hearing silence" – that is, **sound, meaning, and emotion are perceived even through silence**. This approach is interpreted in modern poetry as the phenomenon of "aesthetic silence".

Silence as a poetic image here **it has a philosophical nature** : it exists, but is not seen; it is, but is not said. In these lines, the poet does not describe, but rather recalls a felt state, bringing the reader into that state with **spiritual harmony**.

These lines also demonstrate the harmonious use of **external and internal phenomena in Ravshan Fayz: silence is external, but hearing it is internal. This opens the way to a deeper understanding of the ontological and aesthetic aspects of the images in Ravshan Fayz's poetics. This is a metaphysical image, a product of the harmony of philosophical thought and lyricism.**



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Another poetic image is the "hill." Although this image is usually associated with nature, for Ravshan Fayz it is a symbol of inner solitude and spiritual spaciousness :

My heart is lonely above the hills,
I turned into water, into a melody...[6.3]

Adir is a vastness, silence, an inner space where no one lives, but which is always present in the heart. The heart is left alone - this is the highest stage of inner suffering. "Turning into water" means that the state of mind has become smooth, transparent, free, but unstable. These images describe the poet's spiritual ascent through inner silence .

In Ravshan Fayz's poetry, images are created not on the basis of logical conflict, but through emotional-psychological transitions . For example, the image of "whisper" leading to "outpouring of the heart" is not logical, but a chain of poetic sensations and feelings . In the poet's works, each image serves as an individual expression: it is not a general symbol, but a unique form of artistic suffering in the poet's soul.

In Ravshan Fayz's poetry, the depiction of poetic images is formed on the basis of deep inner intuition and contemplation. In his work, an image is not just an image, but a symbol of a mental state. In particular, the poet found his own style by looking at the time, himself, and the heart through images, expressing it in an "adyrau-like" breadth.

In the Endless Hills of the Heart, " which gives the collection its title , itself clarifies the poet's view of poetic imagery. While the "heart" is a central image, both the object and subject of traditional lyric poetry, Fayz expands this further in the image of **the endless hills** :

"In the endless hills of the heart"

I walk alone through the fires..." [6.15]

In these verses, the location of the image of **the "heart" is not external**, but in the form of a nature called the hills . So, in Ravshan Fayz, the heart is not just a biological center, but an internal nature, its own world. **"Fire"** is not external, but internal suffering. The images here rise to a metaphysical level: the hills are spiritual expanses, the fire is spiritual narrowness, and loneliness is an absolutely human condition.



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At the same time, Ravshan Fayz also emphasizes **the symmetrical connection between man and nature in his poetic images**. For example, in the poem " **The Village Longing Man** ", rural landscapes, images of motherhood, loyalty, and affection are presented as artistic criteria that restore the spiritual fragmentation in the poet's heart:

"In the shadow of the mountains that my mother holds,
There is no longer a path I walk, but...

My village is a white dream, from the past...

"My people, my people, who surround my heart." [6.89]

Here, " **the shadow of the mountains** " is the survival of the motherhood symbol in care. " **There is no path** " is the severance of the spiritual connection with the past. But " **white dream** " indicates that this connection is not completely severed. Through these symbols, the poet places **the national spirit** not in vitality, but **in the geography of emotions** .

another important poem, " **Sajda** ," the poetic imagery takes on a more philosophical tone. In this poem, the level of imagery, their formation, and their contrast are very clearly visible:

"You can lift the cage and fly...

My heart is a balloon with wings,

Is my chest now narrow, like a cage?

Or is it excitement to be friends..." [6.58]

" **Cage** " here is not just a limitation. It is equated with " **chest** " . So, **the limitation is not from the outside, but from the inside**. " **Polapon with wings outstretched** " is an image of a soul ready to break through this limitation. If we analyze the form, the pauses between the lines and the choice of words do not show the image, **they do not make it visible** – the reader **feels it** .

In Ravshan Fayz, poetic images are not only individual, but also **national** . Even when he says "I", he actually speaks of a common national pain. In the poem " **This Night** ", the poet equates the external silence of the night with the internal emptiness:

"Night. I went out to the view, waiting for the dawn,

These people will win your heart...

What about me, a stranger and poor as autumn,



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I was standing by the window watching..." [6.45]

In these lines, **autumn** is the fading season of life, **night** is the peak of inner experience, **the window** is the curtain between life and the soul. Each image in the poem has an artistic connection: "**people who have swallowed their hearts**" is a metaphorical society, its indifference. Through these images, the poet becomes not a passive, but a **persistent inner observer**.

The poetry of Ravshan Fayz is recognized as a separate artistic phenomenon in the development of modern Uzbek poetry. In his work, poetic images are not simple images or aesthetic decoration, but an artistic form of inner spiritual experience, personal reflection and philosophical observations. When creating an image, the poet seeks to express not external reality, but an internal mental state. This situation leads to the formation of images in his poems as a product of internal thought. He often expresses not external phenomena, but internal phenomena through symbolic means.

bases his poetics on deep symbolism. In his poetic language, the heart is represented as a mountain, the chest as a cage, autumn as a state of helplessness, and the window as a spiritual curtain. Such images have a deep semantic layer, through which the poet expresses human experiences, suffering and hopes. Each symbol embodies a multiplicity of meanings, encouraging the reader to fill the content of the poem with his own thoughts.

Another important aspect of Ravshan Fayz's poetics is the harmony of form and style with content. The poet achieves an aesthetic depiction of the state of mind through the placement of poetic lines, the setting of tone, and pauses. These aspects serve as a means of enhancing the poetic image. In particular, pauses between lines, intonational breaks, syntactic stops, and spaces between words appear in the poem as aesthetic signs expressing mental changes, sensations, and moods.

Therefore, the poetic world of Ravshan Fayz is an artistic space that expresses the inner state of mind through aesthetic symbols. In his poems, the complex layers of the human psyche are revealed through artistic symbols, images and linguistic possibilities. Through each line, each image, the poet seeks a balance between man and time, soul and body, feeling and thought.



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In conclusion, Ravshan Fayz's poetry, with its artistic and philosophical approach, deep system of images, harmony of form and content, constitutes an important stage of modern Uzbek literature. His poetic images are not just an artistic tool, but as an aesthetic code expressing the modern psyche, they have the power to change the reader's thinking. He firmly establishes his voice in the history of art as a creator who, through each of his verses, seamlessly combines national thinking and global aesthetic trends .

Ravshan Fayz's poetics is the most delicate, spiritual field of harmony between words and sensations. In it, the image is not just an aesthetic image, but **the voice of the heart , the anguish of time , the state of the human soul entering into dialogue** . It is precisely in these aspects that the poet's poetic images can be assessed as a unique phenomenon in Uzbek poetry.

There is simplicity in the poet's language, but it is not simplicity. This is the art of expressing complex meanings through simple words . In many cases, Ravshan Fayz maintains artistic restraint even in poetic syntax. He encourages the reader to observe by leaving pauses, silence, and spaces between poetic lines. This makes him stand out among the creators of today's poetry, who are based on dialogue and are trying to convey experiences through sensations .

Through such poetic images, artistic thinking and mental state are interconnected in Ravshan Fayz's poetry . An image is not just an image, but an artistic reality that is perceived, felt, and felt. Therefore, poetic images in Ravshan Fayz's poetry serve to convey meanings that are not directly expressed.

In conclusion, in the poetics of Ravshan Fayz, poetic images are the inner sound of the word, the outer melody of the heart, the sounds in silence. Through them, the poet expresses his life experiences, philosophical observations, and poetic anguish. These images can be interpreted as a poetic harmony that creates a complete space of philosophy and lyricism in modern Uzbek poetry .

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