

Poetic Interpretation Of The Image Of The Lyric Hero In Poetic Texts

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Abstract. This article examines the artistic and speech-related characteristics of the lyrical hero in poetic texts. It explores the theoretical essence of the lyrical hero, its relationship with the author's personality, and its role as a form of artistic generalization. The study also analyzes the predominance of monologic speech in poetic works and its potential to convey the lyrical hero's inner experiences, psychological state, and emotional world.

Keywords: *lyrical hero, poetic text, monologic speech, poetic discourse, lyrical "I", artistic image, pragmatic features, inner experiences, author's concept, artistic speech.*

Introduction. In human society, each person has his own style of speech, that is, a way of speaking. Depending on the way a person speaks, it is possible to form a certain idea about his place in society, lifestyle, profession, worldview and family situation. Usually, a person's speech is closely related to the environment that surrounds him.

Based on this, writers and poets describe the speech process of characters in their works in their own way. In doing so, they try to reveal the character of the heroes through small round-table discussions, dialogues and monologues. Through the speech of the characters, the creators illuminate the individual characteristics, origin, lifestyle, spiritual world, inner experiences, emotions and spiritual world of each character. Speech of characters in works of art is usually displayed in a **dialogic** or **monologic** form.

Literature review. Dialogic speech is a speech form that expresses the process of mutual exchange of ideas between the participants of the dialogue, and it has a wide range of possibilities for revealing the character of the characters in the artistic work. In the analysis of dialogic speech, not individual sentences, but a whole microtext is considered as the research object. Because the replicas in the dialogue are organically connected with each other in terms of content and logic, they fulfill the task of complementing and clarifying each other, thus forming a single communicative whole. Paralinguistic, i.e., non-linguistic means are also widely used in order to convey information to the listener in a quick, simple and effective way in such a speech form. Observations in linguistics show that in the process of communication, respondents use non-verbal components to explain, emphasize or partially replace verbal units, that is, to compensate. As a result, such tools serve to increase the pragmatic efficiency of the speech situation, that is, the discourse.

In contrast to dramatic and prose works, the lyric type is an expression of subjective experiences, so monologic speech takes precedence in it. Such a monologue expresses the lyrical hero's inner world, mental state, and way of feeling and perceiving existence.

Dialogue is relatively rare in lyrical works, but it can appear as an important methodological tool that fulfills a certain artistic task. In such cases, the dialogue between the characters serves to increase the drama of the work, to contrast the views of the lyrical hero with another point of view, or to move the development of the lyrical plot.

Research Methodology. The main feature of the lyric work is its monologic character. In such works, even the elements of external speech are ultimately summarized within the framework of the individual-psychological image of the author and form a single system of artistic expression. Monologue speech is one of the most important and effective descriptive tools in lyrical works, through which the philosophical content of the work is deepened, the spiritual world, inner experiences and perception of the world of the lyrical hero are more vividly revealed. At the same time, the monologue serves to reveal the individual characteristics of the characters and emphasize their uniqueness. As E.Khudoyberdiev noted, "*the speech of the characters appears in literary works in the form of their mutual conversations (dialogues) or addresses to others and internal conversations (monologues)*". In fact, monologic speech is a form of one-sided speech directed both to himself and to others by the hero of an artistic work. This figure of speech is widely used in prose and poetic

discourse and performs an important pragmatic task in revealing the character's mental state, inner experiences, and thought process. Through a monologue, the hero's inner world, thoughts, emotional experiences and attitude to reality are more deeply and impressively expressed. In particular, the letters found in the artistic text appear as a unique form of monologic speech, they serve to retrospectively and introspectively illuminate the inner world of the lyrical hero or character, reveal his spiritual experiences, and enrich the psychological layer of the artistic image.

Analysis and Results. In poetic texts, it is used in order to fully express the experiences of the lyrical hero. This form of speech also has an internal monologic form of speech, in which the hero talks to himself from the inside, thinks in his imagination. Through internal monologue, the character reveals his inner thoughts and secrets. For this reason, nothing about the character's personality is mysterious or incomprehensible to the reader. It allows him to fully realize his imagination about the hero of the work. Internal monologue differs from dialogic speech by its openness and transparency.

We talked about the lyrical hero above. Now it is important to dwell on the true nature of the lyrical hero and his place in poetry. K.Yuldoshev and M.Yuldosheva in their book "Fundamentals of Artistic Analysis" express the following opinion about the lyrical hero: "Indeed, the leading image in poetry is the lyrical "I". The attitude of the lyrical hero is one of the main sources that determine the poet's concept. It should be said that the lyrical "I" cannot fully express the poet's personality. That is why the poet summarizes his lyrical experiences by activating certain aspects of his character in the lyrical "I". and achieves universalization. Due to this generalization, the feelings of the lyrical hero are transmitted to the readers and have an impact on them" [2; 268].

Theoretical analyzes show that the concept of "I" in a lyrical work does not always fully correspond to the author's biographical image. A lyrical hero is an artistic generalized person who embodies the poet's individual and socially relevant feelings, philosophical observations and aesthetic ideals. Through it, the poet's inner experiences, attitude to existence and spiritual world are expressed in an artistic form. The main structural elements that show the identity and spiritual world of the lyrical hero are the system of poetic images and symbolic-metaphorical symbols in the work. It is this system of artistic tools that transforms subjective experiences into a generalized artistic reality and serves to deepen the ideological and aesthetic content of the lyric work.

In particular, in the following poetic passage, the lyrical hero, as we noted above, appears as a person whose experiences are described. It is interpreted as an artistic image that expresses not only the poet's personal feelings and spiritual experiences, but also thoughts and spiritual values that are important for society.

*Qay fursat sizni ko'rdim banogoh,
Endi zarra hijron dilimni g'ashlar.
Buncha yarashmasa o'zingizga, oh,
Munis tabassum-u, ma'yus qarashlar* [5; 95].

(A. Oripov. The poem "Until I meet you".)

The contextual analysis of the given text shows that the individual experiences of the poet are generalized and acquire a wider social and spiritual meaning, and at the same time, it is clearly noticeable that the lyrical hero's unexpected meeting with the shore and the reflection of this random event in his psyche are skillfully described. The lexeme "suddenly" in the text serves as the main semantic marker representing the unplanned, sudden occurrence of the event. This meeting brings the hero into the world of love suffering; and the "little emigration" that appeared in his heart is actually the first buds of the pain of love and the beginning of mental stagnation.

Synchronous (simultaneous) manifestation of conflicting (oxymoronic) situations such as "smile" and "sad look" in the character of sweetheart surprises and confuses the lyrical hero. Although it seems logically opposite, the commonality of these two situations gives the hero a unique aesthetic appeal. This sudden momentary experience in poetry turns the inner world of the lyrical subject upside down and has a strong impact on his psychological state. At this point, a fundamental question arises: is this mental anguish and lyrical experience directly the personal experience of the author or does it belong to a generalized image that is a product of artistic fabric?

The plot of a lyrical work is usually built on the basis of a reality witnessed by the poet himself, or an idea in his imagination, or an emotional experience that stirred his emotions. At the same time, the poet can

take as a basis an event that he did not witness or someone else's emotional experiences. In any case, the poet feels the reality that he did not see directly, as if he personally witnessed, knew and sensed it, he understands it from the heart and "synthesizes it in the strings of the heart" and pours it on paper. If the poet cannot put himself in this situation, the work created by him will not gain vitality and will not give the expected effect. From this point of view, the image of the young man mentioned in the above poetic passage cannot be directly attributed to the creator himself; on the contrary, this image is a figure of a lover embodied in the imagination of the poet based on his experiences, felt spiritually, synthesized in his heart, and then transferred to paper. Therefore, such a character, whose personality is abstract for us, is called a "lyrical hero" in literary studies.

Sometimes a lyrical work can have an autobiographical appearance. For example, let's pay attention to the following lyrical passages:

*U kun chetda oh chekardim G'ussalarning dastidan.
Sen otamga pul beribsan Yostig'ingning ostidan.
Aytibsanki, onasizlik Kelmasin hech o'yiga.
Sarf qilingiz, menga emas, Abdullaning to'yiga [6; 67].*

(A. Oripov. The poem "Mother".)

*Bu qasidam senga, xalqim, Oq sut-u tuz hurmati,
Erkin o'g'lingman, qabul et, O'zbeğim, jon o'zbeğim [7; 119].*

(E. Vahidov. The poem "Uzbeğim".)

In a certain situation, it seems possible to interpret the lyrical hero as the creator himself, but even then, it is impossible to equate him with the poet himself and evaluate him as a lyrical hero (even if the poet's name is mentioned in the text of the poem). Although the content of the work is autobiographical in nature, the artistic idea and emotional experiences in it go beyond the scope of a specific person and acquire a universal essence. Therefore, in poetry, it is quite difficult to distinguish at what point the biographical "I" of the author and the artistic "identity" of the lyrical hero are combined and where it separates as an independent subject.

Conclusion/Recommendations. Poetry, first of all, is built on the basis of instant experiences in the psyche of the lyrical hero and is distinguished by the uniqueness of its images. That is why it differs from other literary genres in that it has a certain dramatism, short-term moments that occur in the psyche, and conflicting thoughts. Therefore, the feelings of harmony and commonality between the poet's identity ("me") and the experiences of the lyrical hero serve to provide a unique subjectivity. Therefore, in the course of his creative activity, the poet expresses his "me", dreams, emotions and spiritual experiences through the lyrical hero. Only when these unbridled momentary experiences acquire a generalized essence in the poem and reach the reader, the poet can express his identity at the level of the lyrical hero "me".

In short, poetry has been a means of discovering the spiritual world of man as a skillful art for centuries. The culture of poetic expression is a criterion for evaluating human desires and aspirations in a unique aesthetic way. Therefore, the analysis and research of the nature of poetry, which is always familiar with mysteries, creates strong spiritual needs. These features in this process create the need for scientific study of the internal and external factors that affect art and its perception and understanding. This need, in turn, puts urgent tasks before linguists, such as researching poetic discourse based on new methodological principles and consistently continuing scientific research in the field.

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