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Characteristics of Artistic Thinking and Poetic Language in Lyrics

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ANNOTATION: This article discusses the combination of artistic thinking and poetic language. In addition, Uzbek lyric poetry analyzes the peculiarities of poetic speech and individual style, and the features of their harmonization are identified.

KEYWORDS: Poetic speech, artistic thinking, poetic language, classical tradition, modern satire, moral trails in children's literature, features of harmony.

The aesthetic needs of national independence poetry are multifaceted. Consequently, the importance of poetic language in this is immeasurable. Speaking about the language of fiction, Academician Izzat Sultan writes: "The form of a literary work is not limited to its language. The form of a literary work includes characters, plots, compositions, and many other elements. A work of art cannot be born without these elements. Character imagery is the main means and form of depicting life in a work of art. But all the elements of a work of art are expressed only through language. That is why the role of language in a work of art is so great." [1] In short, it is a social reality, a process that takes place in the embrace of life. Well-known poet U. Tuychiev writes in the study "Features of the language of poetry": consists of going with. Poetry, which has the oldest literary form, and its language are one of the signs of the national identity of literature. developed without." [2]

When we look at the nature of poetic language, we see two important aspects: First, the influence of the evolution of thought on poetic language; Second - the socio-psychological foundations of poetic language.

The socio-intellectual changes that took place at the end of the twentieth century, the process of renewal that took place in our literature, were qualitatively very different from the changes that took place at the beginning of the century. Non-ideological lyricism now begins to look deeper into the human heart, the soul, the spiritual climate. In this sense, the news was not just about expression, but also about the object being portrayed. The poem has the ability to describe the object as it appears and feels. It's not about being, it's about being creative and emotional. In this sense, the poetry of the 90s can be called more psychological and journalistic.

The processes of perceiving the human psyche are inextricably linked with being. That is, the changes in human psychology have given meaning to the colors of being.

In the minds of the protagonists of the lyric poetry of the 1990s, artistic images emerged that saw the world free of social constraints and a good taste of freedom. [3] In the 1920s, the poets themselves were forced to wear the same social dress for a long time at the request of the Soviet regime. The artist used the expression of mood only as a spice to social and ideological harmony.

The stronger the idea, the more colorful the meaning of the words. Thus, the ways of expression in poetic language are different. For example, as a result of the emotionalization and imagery of poetic language, the meanings of words become more polished. In this sense, poetic language more deeply expresses the "transformation of form into content and the transition of content into form" [4].

The possibilities of poetic language are great. The fluency of the emotional words in the text of the poem is intended to enhance the reader's enjoyment and to illuminate the artistic idea with sincerity. In this regard, Professor O. Sharofiddinov writes: "Uzbek poets now deeply feel that the poet's responsibility to the people, his civic duty has greatly increased" [5]. It is this sense of responsibility that ensures the richness of the words in the poems of the poets.

There is a view in literary science that "language is a universal means of creating form in fiction". This is especially true of lyrics. In lyric poetry, poetic language is also unique in that it creates artistic components such as rhythm, rhyme, image, and so on. In this sense, poetic language means "the lyrical object is a life-based experience, the unity of the protagonist, lyricism, the dominance of monologue, the reflection of the inner, spiritual world, meditation (emotional thinking), the creation of character through his own language." [6]

In lyric poetry, poetic language is somewhat individualized. For example, in the language of Halima Khudoiberdieva's poems there is fluency and imagery, in Aydin Khojjeva there is descriptiveness, and in Zulfiya Muminova there is emotional color and subtlety. This, of course, stems from the nature of the artist's artistic-aesthetic thinking. At the same time, the work of these poets is united by one thing - the predominance of national color. There is one issue that needs to be addressed. It is a feature of the poetic language in lyric poetry - the expression of the poet's inner world, feelings (Emphasis ours. N. H.). In fact, this is the most characteristic feature of poetic language. A deeper understanding of it leads to a greater understanding of the possibilities of expressing the artistic thinking of poetic language. In the lyrics of Uzbek poets of the XX century, the poetic language has a lot in common, expressing the poet's inner world and feelings.

The emotional color in Halima Khudoiberdieva's poems is completely unique. His poetry is a special event in the 80s and 90s of twentieth-century Uzbek poetry. She writes in the poem *The Holy Woman*:

Your boyfriend's feet are full of flowers,
In the desert, you can taste the honey on your lips.
And it was sold to someone.

You are holy anyway, holy woman. [7]

Usually a flower is caught. But the poet's use of the word "throw" enhances the pleasure and prepares the reader spiritually for the event.

Zebo Mirzo is a poet who can convey to the reader the subtle feelings of the heart, the climate of the soul through delicate images and figurative expressions. As you read the poems, you realize that their pain is so excruciating that it can't even be put into words. The harmony of the heart, the feelings, the love is reflected in the lines of the soul. The loneliness of the heart creates a poetic image, and the soul left in the pool moves to the melody, and fiery scenes appear:

I'm on fire
I am a sailor
Samoman,
Nurman,

I'll wrap your body around you,
Tell me, how do you find a chance to escape,
I will ask God for you. [8] 8888.

Literary scholar Kazakboy Yuldashev writes about the psychology of creativity: "Creativity means being face to face with God. To the face of the Creator ... goes with a fiery heart, endless and pure love. True creation is always a prayer. What is important for prayer is not the way it is performed, but the expression of true repentance and the sincerity of the heart." [9] Music has a special place in the poetic language of the artist. Although not all of his poems are finger-weighted, special attention is paid to the rhymes. The sequence of sounds creates a rhythmic melody. In this sense, the literary critic U. Hamdam said, "Music in poetry is deeper than words. Because the emotion that is born in the heart vibrates in some way."

According to literary scholar U. Hamdam, in the twentieth century, Uzbek poetry was divided in terms of the level of art. The first is that the problems of the period are artistically reflected, the pain of many has become the pain of the poet, the pain of society has become the pain of the individual, personalized poetry, and the second is that the problems of the time written to emphasize its relevance and to bring it to the public's attention, as well as poetry that was born as a product of poetry and praise. [10] The personal pain of the poet has become ingrained in the pain of the period, that is, the poems of the first classification are also the main direction in the work of the poets we are studying.

1. Most importantly, the originality of poetic perception and the pursuit of perfection in the work of poets also have an effect on the evolution of the lyrical protagonist. As U. Hamdam puts it in another place, "Literature leads man to beauty in any way ... that is, although poetry sings of sorrow and sings of joy, the result is will be satisfied with this. And the soul, by its very nature, enjoys beauty." [11] The pursuit of this beauty completes literature. An expression of this perfection can be seen in the poetry of Kutlibeka Rakhimbaeva. There are many new poetic forms, new but popular metaphors in the poetry of the poet. The following conclusions were drawn: The protagonists of the poetry of the 1990s emerged as artists who thought that the world was free from social restrictions and had a good taste for freedom.



2. The deeper the evolution of thought, the more attractive the poetic language. When the idea is strong, the coloring increases, the various components of the poetic language, the style of expression become more colorful. This can be seen in the example of K. Rakhimbaeva's poetry.
3. The need to depict spiritual landscapes with colorful edges and complexity has led to the emergence of new symbols in poetic language. Strengthened artistic conditionality.
4. Significant qualitative changes in the socio-aesthetic thinking of the nation served as a source for the socio-psychological foundations of poetic language.
5. In the poetic language of the poet H.Khudoyberdieva the journalistic pathos, the social content increases. Consequently, the socio-psychological foundations of poetic language are closely connected with the period, environment and reality in which the artist lived.

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