

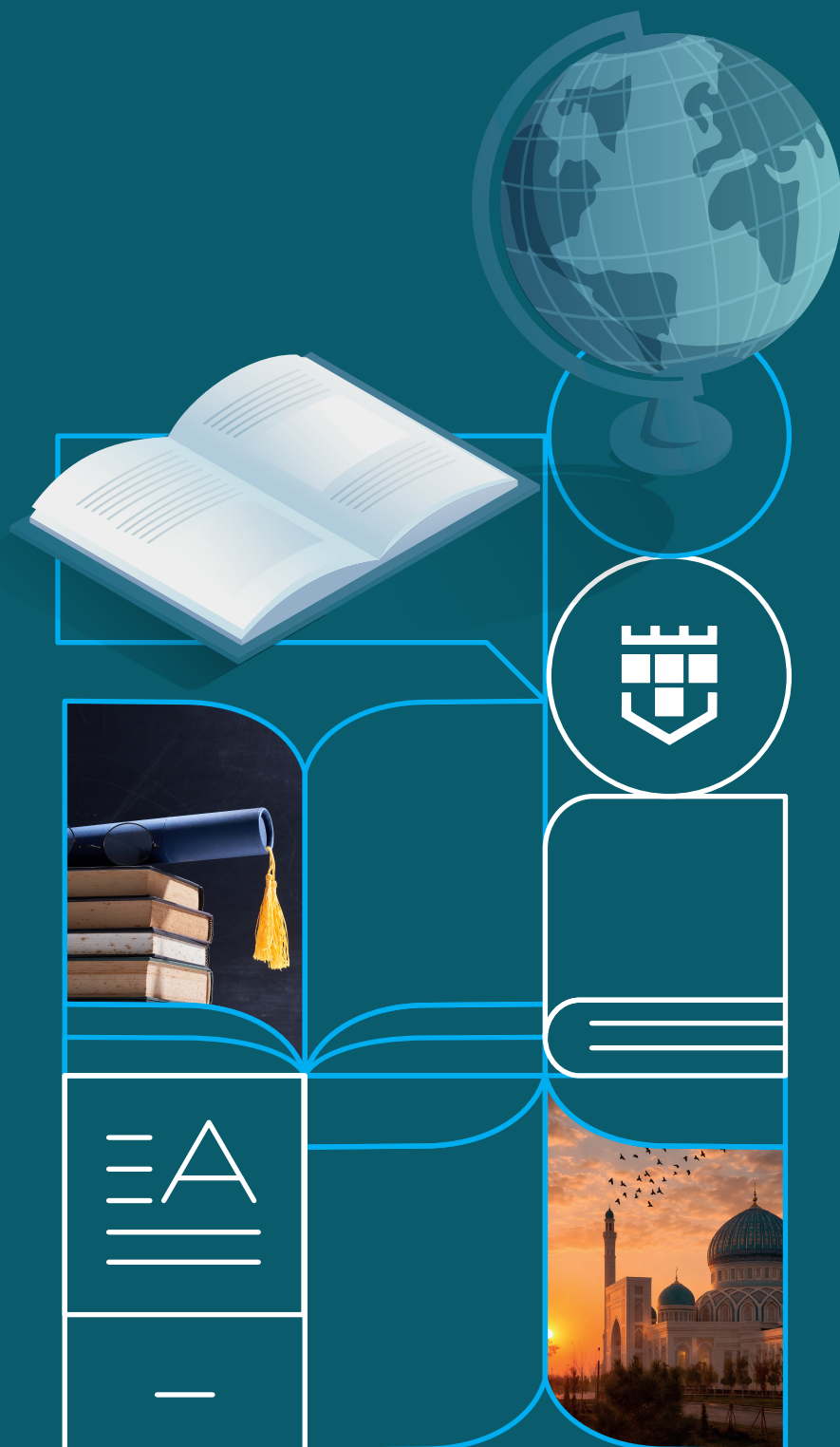


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ОБРАЗОВАНИЯ

REPRESENTATION OF ALLEGORICAL IMAGES IN LYRIC CYCLES

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Abstract. This article focuses on aspects such as the issue of cyclicity in Uzbek poetry, artistic and aesthetic features of cycles, and in general, the representation of imagery in lyrical cycles through symbols and metaphors. The issue of artistic-aesthetic characteristics of cycles is studied on the example of the poems of artists such as Rauf Parfi, Eshqabil Shukur, Bahrom Rozimuhammad, Tursun Ali. Emphasis is placed on aspects such as the unique aspects of the cycle poems, the features of their formation, and the manner of expression of the lyrical hero in the poems included in the lyric cycle.

Keywords: Cycle poems, Poetic symbols, Allegorical image, Cyclicity, integrity, Author's concept, Generality, Harmony in artistic expression.

ALLEGORIK OBRAZLARNING LIRIK TURKUMLARDA IFODALANISHI

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Annotatsiya. Ushbu maqolada o'zbek she'riyatida turkumlilik masalasi, turkumlarning badiiy-estetik xususiyatlari, shuningdek, lirik turkumlarda obrazlarning ramz va metaforalar vositasida ifodalanishi kabi masalalar tadqiq etilgan. Turkumlarning badiiy-estetik xususiyatlari Rauf Parfi, Eshqobil Shukur, Bahrom Ro'zimuhammad, Tursun Ali kabi ijodkorlarning she'rlari misolida o'rganilgan. Turkum tarkibiga kiruvchi she'rlarning o'ziga xos jihatlari, ularning shakllanish xususiyatlari hamda lirik qahramonning turkumga kiruvchi she'rlarda ifodalanish usullariga alohida e'tibor qaratilgan.

Kalit so'zlar: turkum she'rlar, poetik ramzlar, allegorik obraz, turkumlilik, yaxlitlik, muallif konsepsiyasi, umumiylik, badiiy ifodadagi uyg'unlik.

РЕПРЕЗЕНТАЦИЯ АЛЛЕГОРИЧЕСКИХ ОБРАЗОВ В ЛИРИЧЕСКИХ ЦИКЛАХ

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Аннотация. В статье исследуются такие вопросы, как проблема цикличности в узбекской поэзии, художественно-эстетические особенности лирических циклов, а также репрезентация образов в лирических циклах посредством символов и метафор. Художественно-эстетические особенности циклов рассматриваются на примере стихотворений таких поэтов, как Рауф Парфи, Эшқобил Шукур, Баҳром Розимуҳаммад и Турсун Али. Особое внимание уделяется своеобразию стихотворений, входящих в лирический цикл, особенностям их формирования, а также способам выражения лирического героя в произведениях, объединённых в цикл.

Ключевые слова: циклические стихотворения, поэтические символы, аллегорический образ, цикличность, целостность, авторская концепция, обобщённость, гармония художественного выражения.

Introduction. Imagery is one of the most important features in poetic cycles, as in all artistic ages. It is known that imagery in poetry is realized through poetic symbols, symbols and metaphors. There was no art, literature, or creativity without symbols. Today, folklore is considered and studied as an art of symbols. "An icon is a reflection of the elements of the external world in the inner world, heart and mind of a person. So, in the inner world of a person, there is a characteristic of perceiving the external world in its own way. He is adapted to perceive the outside world through symbols, symbols, i.e., "reworked" in his own way. A person comes into the world with such a spiritual ability at birth. It is not for nothing that the first people accepted the secrets of nature and the universe through symbols" [6, 34]. It seems that the symbol is the form of the elements of the external world accepted by man according to their specific characteristics. From this point of view, symbols create the impression that a flower is a lover, a nightingale is a lover, in the way something appears in the human mind.

Literature analysis: The question of the role of the terms used by literary criticism, such as symbolic image, symbol - image, which are small different forms of the same content, in the art of cycle poems, is one of the characteristic features of Uzbek poetry. A symbolic image (N. Rahimjanov. Uzbek poetry of the period of independence. – T.: Fan, 2007. – P.112), a symbol - an image (B. Akramov. The whole of the world. – T.: G'G' Ulom Publishing House of Literature and Art, 1989. – B.21) terms are used in the creation of philosophical generalizations in the culture of artistic perception and expression, and the fact that they are decorating the history of human culture due to their wise, wise, instructive meaning it's not a secret. Linguist scientist M. Yoldashev puts forward the idea: "Symbol is the use of words in a certain figurative sense for the expression of life events, concepts and objects in artistic speech." (Yoldoshev M. Linguistic analysis of artistic text. - T., National Library of Uzbekistan named after Alisher Navoi, 2010. - 130 p.) The image enters the language through metaphor, and the metaphor in its further semantic development becomes either a symbol or a sign falls to the level Metaphor is one of the tools that serve to increase the artistic-aesthetic value of the work and its impact.

Materials and methods. Genres and forms chosen for poetic cycles, their specific characteristics, are studied mainly on the example of the works of artists of the 20th century, because the best examples of lyric cycles were created in the literature of this period. Examples of Eastern folklore and literature, in particular, in the works of Jalaluddin Rumi, Farididdin Attar, Jami, Alisher Navoi, Bedil, there are extremely conditional figurative and symbolic images, the large-scale content of which does not fit into the subject image. In Uzbek literature, there are various examples of metaphor in the works of Hamza, Gafur Ghulam, Hamid Olimjon, Ghairatiy, and later Erkin Vahidov, Abdulla Oripov. This is especially evident in the analysis of lyrical cycles

created by artists such as Rauf Parfi, Eshqabil Shukur, Bahrom Rozimuhammad, Tursun Ali. Comparative-typological, artistic analysis and cross-sectional methods were effectively used in the article.

Analysis and results. Imagery is one of the most important features in poetic cycles, as in all artistic ages. It is known that imagery in poetry is realized through poetic symbols, symbols and metaphors. There was no art, literature, or creativity without symbols. Today, folklore is considered and studied as an art of symbols. "A symbolic image is a reflection of elements of the external world in the inner world, heart and mind of a person. So, in the inner world of a person, there is a characteristic of perceiving the external world in its own way. He is adapted to perceive the outside world through symbols, symbols, i.e., "reworked" in his own way. A person comes into the world with such a spiritual ability at birth. It is not for nothing that the first people accepted the secrets of nature and the universe through symbols. It seems that the symbol is the form of the elements of the external world accepted by man according to their specific characteristics. From this point of view, symbols create the impression that a flower is a lover, a nightingale is a lover, in the way something appears in the human mind.

"Symbol is one of the types of transfer of symbols, a word or a combination of words that acquires transferable meaning only conditionally and within the framework of this text; type of imagery. A symbol is essentially close to an allegory, except that the symbol is used both literally and figuratively within the context. The meaning of the symbol is realized within the framework of the context and when there is awareness of the condition" [7, 244]. That is, the symbol is quite different from the metaphor and is distinguished by its multiple meanings. It has existed in Uzbek folk folklore and written literature since ancient times. Symbolic images constitute a specific system and in some cases represent a common content in the literature and art of many nations.

"The image plan and the content plan of an allegorical image do not correspond to each other. That is, what is depicted in an allegorical image does not represent itself, but the meaning intended by the author" [7, 26]. It is understood that allegory is an artistic image, a type of imagery, which expresses abstract concepts or ideas through a specific thing, event, and event.

The connection between a word and an image is based on similarity or harmony (for example, heart - love). This concept is further clarified in another theoretical information. That is, the allegory is figurative, it is a form of symbol, the use of a symbolic word (image) that represents a concrete image instead of an abstract concept of an event or object, that is, in a literary work it is informed that it is a way of expressing a concept that is unclear to the reader with symbols specific to things known to many people [15, 1]. In this definition, the ideas about its figurativeness and understanding as a form of a symbol correspond to the essence of figurative images and images in the field of lyrics.

Even in poetic cycles, symbols or metaphors serve to convey a specific meaning and purpose. Symbols in cycle poems, especially in sonnet cycles, are more prominent.

"Philosophical-symbolic imagery is a unique independent form of artistic thinking. He did not appear yesterday or today. "Philosophical generalizations in the culture of artistic perception and expression based on symbols and symbols decorate the history of human culture according to their wise, wise, instructive meaning" [4, 21]. It is this decorative form that has not escaped Uzbek sonnet cycles. The issue of the role of terms in the art of cycle poems, such as symbolic image [9, 112], symbol-image [4, 21], which are used by literary criticism, are small different forms of the same content, which is one of the characteristic features of Uzbek sonnets. Because there are many such images in the works of sonnet poets such as Rauf Parfi and Fakhriyor.

Rauf Parfi's sonnet cycles contain original forms of symbols. Symbols such as "word", "death", "black wall" have a special place in this symbolic lyric.

What a secret, what a dream,

What kind of sleep is this, waking sleep.
Black ravens flew from my eyes
Behind the terrible black wall, or [8, 86].

Almost all poetic images in the poem are symbols. The complex mental state reflected in it was manifested through its various twists and turns. In the above verses, it seems that the walls of the heart act as a barrier for the heart, which is becoming a void without love. The lyrical hero begs the Creator for help to destroy this wall and return his love - his identity. Through the oxymoron "awakened sleep", the lyrical hero asks for a word that will bring both calmness and excitement to his heart, and a feeling that will bring him back to life. The word is also a symbol here, that is, it is a key symbol of hope, desire, and divine love. The arrival of that word prompts the awakening of tender feelings in the lover's heart.

My words are filled with longing, and my words are lonely.
The beauty of God alone filled my eyes.
The sky gave a sign. An unknown trace.
The wind of death broke my body.
You hugged my coffin and cried,
Why, the most beautiful woman in the world?! [8, 87]

At this moment, the appearance of the feelings necessary for the lyrical hero in the heart, that is, the achievement of the goal, creates a situation similar to the end of life. This situation occurs after the body (black wall) that is an obstacle to the soul is broken by the wind of death (symbol of death). From this, it becomes clear that the love shining in the heart of the lyrical hero is mystical and divine, and this ending corresponds to the idea of "analhaq". The union of the soul with the Creator is the essence of this sect. It is understood that Rauf Parfi's lyrical hero shows spiritual monotheism by speaking in the name of Allah, sometimes as a person in love, sometimes as a lover: My night light burned, my world laughed,

I put on wings and flew to the sky.
Hello, my beloved person, my blood [8, 87]

The evolution of this mystical interpretation is seen in the use of the element of blood - gene (blood) in the unity of the psyche. Because according to the concept of the soul, blood has no place. But in this case, the use of the words "my beloved person, my blood" in the sense of love for a person who first strives towards a pure soul, for the creation he created, can be evaluated as a response of God to the devotion of a lover. In this place, blood acts as a special means of unity. In addition to the mystical interpretation, some unique symbols are also visible in the poems that reflect the philosophical content related to the poet's work. In particular, in the sonnet beginning with "Before you were a dream...", Rauf Parfi refers to the concept of dreams and hopes through the word dream. Because a person strives forward and overcomes obstacles in the wake of dreams. That's why imagination can become the path of a person:

First you were a dream, just a dream
First you were a dream. You are my way now.
You are my boundless path, fearsome, incomparable,
The noise of foreign worlds was silenced [8, 97].

Symbols - images are often found in the sonnets of the current Uzbek cycle, especially in the poetry of Fakhriyor. For example, the traditional image of a flower - a lover is also present in poet's cycles:

There are no flowers, singing the name
There is no ash to sprinkle on your head,
There is no way to take the head [12, 121].

In this place, the function of the flower is slightly changed, i.e. it is not the desire of a lover in the form of a butterfly or a nightingale that becomes a butterfly, but also that beautiful feeling of love in the heart, which is difficult to leave. A lyrical hero is depicted as a hijran who does not feel the pleasures of pain. In the cycle of sonnets "Namozshomgul" in Fakhriyor's poetry, it can be seen that the symbol of the flower performed a special task. Here, too, the image of a flower is a symbol of a lover, as in Rauf Parfi's sonnets, but she is depicted as a victim of dreamy love. Based on the condition of the flower, the lyrical hero feels its suffering. He sees the flower (beloved) as his sister and wants to wipe her tears and share her sorrow. He considers her pains as his own.

My soul bathed in your flowing youth,
Your eyebrows did not sink into my bosom.
Do you have stones in your head?
My girl, what fate has defeated you?
What is not lying in the heart?
What love is equal to love? [12, 115]

The use of symbolic images in sonnet cycles is one of the important factors that show the level of development of the "Uzbek sonnet". Philosophical generalizations in the culture of artistic perception and expression based on symbols and symbols are also expressed in the sonnet, which is considered a separate genre. The ability to use original allusions and oxymorons in the interpretation of symbols and images is also important in the creation of high-level artistic examples. In some cycles, the interpretation of the lyrical hero as a symbol of "lover of God" or "lover" can be attributed to the poet's state of being in the midst of complex emotions. The fact that the image of "flower" in Fakhriyor's sonnets is not a constant lover, but a symbol of a lover in hijran, shows a new interpretation of "flower". Such symbols can be found in many sonnet cycles of the poet.

In general, poetic images are interpreted in a unique way in sonnet cycles. Although this is not found in the same form in the work of all sonnet writers, it is one of the features characteristic of the work of Rauf Parfi and Fakhriyor. The use of symbols in the system of poetic images indicates the predominance of the mental-psychological image of the complex fantasy world in the creative process and the originality of the artistic-aesthetic nature of the sonnet, the vividness of the imagery. According to these aspects, the Uzbek sonnet deserves recognition as a mature example of art.

The cycle "Moments of Imagination" by the well-known poet Abduvali Qutbiddin consists of thirty-seven parts, separated by numbers. The poems in the cycle are small in size and are mainly created in free weight. The first poem in the cycle:

Quail in a cage...
Sparrows go from branch to branch...
The worm that pierces the apple... (The sky is wide) [3, 5],

begins in the style and represents the world of imagination of the poet. In the poet, this world is full of vague images of abstractions, like a dream, and it shows that the ephemerality in it is a product of a wide fantasy world. It contains images of mysterious destinations such as Ghayb,

Kohi Qaf, Borsa kelmas, snow bonfire, iron cow, steel shirt, spring with water bubbles, fish without defects, plane of time, cracked stones, primordial cage. , nightingale of the end, gilded river, colorful happiness, etc., give these concepts a new meaning. And most of them also serve as new poetic images. It turns out that all the visions presented in the poems of the cycle are observations about the aspects necessary for the perfection of a person.

Poet Eshqabil Shukur's series of poems "A walk to Nasoyim ul Muhabbat" began with the poem "Munojat". It shows hope from the creator. The next poem called "Together Address" describes the situation of a poet who is ready to write a poem. In the remaining poems of the cycle, images of mystics such as "Sheikh Uwais Qarani", "Sheikh Bayazid Bistomi", "Sheikh Zunnun Misri", "Yassavi" are created. Each poem is woven into symbolic and metaphorical images of the specific characteristics or qualities of these mystics. In particular, it is said about Uwais Qarani:

Shaykh Uwais gnashed his teeth quickly,
Every tooth turns blue like a wing in the air.
Then, looking for Simurg in the seven valleys,
Thirty-two birds in flight [13, 207].

It is known from history that Uwais Qarani broke thirty-two of his own teeth when he heard that the blessed teeth of our Prophet were broken in the battle of Uhud. The poet reflects this event in the poem and compares the thirty-two teeth to the thirty-two birds flying towards the Simurgh bird. That is, the teeth and birds are symbols that serve as means of bringing the sheikh to the dargah of Allah.

The poem dedicated to "Sheikh Bayazid Bistomi" includes such poems as "Prayer", "The state of mind", "Me'raj", "Ashiq", in which the image of the sheikh is reflected in his prayer. Status at the time of reading:

The voice when saying "Allahu Akbar"
The heart stirred at the bottom of every hair [13, 208],

If Bistomi's state of becoming God's with his heart, mind, and body is reflected through his description in the style, then the lyrical hero in the poem "The state of soul" is the sheikh himself, who says that he is the property of God, that he is only a pilgrim of this property. By saying, he shows his state of mind.

The poem "Me'raj" is about Bayazid Bistami seeing God in a dream, i.e., he performed mi'raj, and the images in it are unique:

It is possible to catch lightning with one's teeth,
Biting the tongue and swallowing the world with the eyes,
The process is kelmak, the essence is to leave,
To go beyond yourself is to reach God. [13, 208]

Feeling like a particle of Allah and being His and being able to feel His power after forgetting one's identity, in particular, such images as the ability to "catch lightning with the teeth" and "swallow the world with the eyes" to the beauty of the Creator. was a convincing expression of the state of the approaching breed. When a true lover forgets his identity, he unites with Allah, and this is the essence of this poem. Since this is the essence of the philosophy of life practiced by the Sheikh, the poet shows it as one of the main aspects in revealing this image.

The poem "Ashiq" is dedicated to the expression of the dervish state of the Sheikh, and is dedicated to the image of the fact that he will remain as a lover of God, even if he disappears physically.

The poem "Sheikh Zunnun Misri" also includes three small poems such as "The wisdom of three sciences", "Surat wa siirat", "Green death", in which the Shaykh's knowledge of repentance, risk, and dealing It is described that he took care of it carefully, that the face of one of his relatives shone like moonlight during prayer, and that the path and the coffin were green when the shaykh died, and it is described as "green death was lying on the ground."

The next poem in the cycle is called "Sadness of Love and Demand", in which the state of love and the demand of love are described as "this heart that is hanged like Mansur" rather than reaching the truth as soon as possible. In other words, in order to reach the truth faster, it is understood that the lover hangs his tongue, that is, gives up his soul and body.

The lyrical hero of the poem "Yokhlov" destroys great mystics by describing and describing them. The definitions of "He who found Semurg in himself", "He gave birth to thirty hurs on the night of Qadr", "He burned flesh and bone in the heart" were also used to make their identity clearer.

In the poem "Yassavi" at the end of the cycle, mystical images and details are used to show the identity of this image:

If I cry now -
Towards the qibla like Noah's ark
He begins to swim sadly
A glistening wet old prayer [13, 210].

The old prayer, wet from the tears shed by Hazrat Yassawi while praying, is likened to Noah's ark, saving humanity and sailing towards the Qibla.

Eshqabil Shukur's series "Walking to Nasoyim ul Muhabbat" is a collection of poems that reflect mystical content in modern poetry, and due to the poet's skills and accurate descriptions and images given to the images created, this essence is clearly and figuratively illuminated. given

Poet Eshqabil Shukur wrote "Inscriptions on an ancient inscription", "Exile", "War after war". There are also several other cycles, such as "Ancient Notebook". His cycles "Exile" and "War after the War" are small in size. In the cycle "Exile" the plight of our mothers who were exiled due to unjust accusations is depicted, and in the cycle "War after the War" the terrible traces of the war are expressed in people's lives. will be done.

The poet added the title "Dialogues with Mother Red and Mother Kurban" to the cycle "Exile". In the poems of this cycle, the poet used prose as well. It reminds us of the style of our folk tales. Since the experiences of the two mothers mentioned in the title served as the basis for the cycle, the poems in it were adapted to the situation they were talking about.

The first work in the series is called "Haydov". It depicts the expulsion of people from their country. The next parts in the cycle were called "Bits", "Palakhman", "Chorlov".

The poetic images of Armenian and Palakhmon are created in the following verses of the poem "Palakhman":

The ovens were carved. The stoves went out.
Armon cried in the cradle.
What bloody hands did you fall into?
A warrior who fell from the hand of God [13, 211].

These verses symbolically express the unfulfilled dreams of Armenian characters, their unborn children, and the fact that the stone-throwing weapon is in the hands of the Yogis, who serve to punish the innocent.

In the poem "Hunger" from the cycle, specific images are used in the words addressed to the child who bit a piece of bread because of hunger:

A wheat husk with an ash core is the world,
The ground is a cup of patience that has not been spilled.
Eat your tandoor cut, my child.
Eat someone's bone – coal [13, 211].

The epithet "a husk of wheat with gray kernels" used in this place is like the kernel of wheat with ashes. is shown. The Earth, which has not yet been overturned by such injustices, is described as a cup of patience that is full but not overflowing, and the cutlet that a hungry child puts in his mouth is described as a bone of saltiness, charred by suffering.

The last poem in the cycle is called "Dreams of Naqshigul". This poem depicts the sufferings of a Khorezm girl in exile and captivity, homesickness. In describing this image, the poet used adjectives such as "flower of the earth", "fallen deer", "gloomy happiness".

"Complexity", "War", "Return", "Cries of the Uzbek father in the forty-third year", "Songs of the forty-third year", "Tolganoy", "Memories" from Eshkabil Shukur's series "The war after the war" Poems such as "World War II" talk about the sufferings of the Uzbek people and the complications left from them.

The first poem in the cycle is written in the language of a child who did not return from the war. In the poem "War", metaphors such as "a soldier is leaning on an armrest", "his right hand is far from the body", and "crushed fears" are used to clearly show the image of this destructive process.

In the poem "Return", the image of war is defined in a different way: "war crawls, war crawls..." refers to the painful complications it left behind, while "lice asks for my diluted blood..." refers to people's escape from war. the next plight, when it is said that "dogs curse the sky", that animals also suffered such a calamity, and when it is said that "men who died in the war were born", the children born instead of those who died in the war and expressed a strong hatred of war in their hearts.

The poem "The cries of an Uzbek father in the forty-third year" can be called the lamentation of a father whose child did not return from the war. In order to express the experiences of the father, who is the lyrical hero in the poem, the poet used many image tools.

The bloody shroud flutters,
A burning wind in my throat.
Night... The stars are twinkling,
I have ice in my bosom.
Howls like a dog in the evening
At the strange window,
The evening is full of blood in my eyes,
The streets are buzzing [13, 197].

Such adjectives as "bloody shroud", "burnt wind", "frozen stars", "evening howls like a dog", "strange window", "bloody evening", "roaring streets" are used in the poem. It was very important to show the spirit of the father who was burned on the spot of his dead child.

Azador at my door

My heart hangs like a bird,
No coffin, in your cradle
Shaking death [13, 197].

In this passage, the human heart hangs like a sick bird and the image of a child sentenced to death while still in the cradle causes a strong hatred of war to awaken in the poem. In the poet's next poem, the image of "death" appears again. In the previous poem, death lying in a cradle instead of a baby is described this time as a power beyond the reach of the lyrical hero:

The night is restless, the roads cry,
I stab my hand to the heart.
What can I do, I can't do it
I cannot kill death [13, 198].

The lyrical hero suffers from not being able to return the people he killed or to kill himself. In the last poem of the cycle "Memories", the poet revives an abstract concept like "memory" and raises it to the level of an image:

I am tormented by memories,
Memories of a childless woman...
The traces of orphans are a hot bosom
Memories with eyes like the wind.
I am tormented by memories [13, 202]..

By using metaphors such as "like a childless woman" and "her eyes like the wind" to the concept of "memory", the poet describes the memory of painful moments in the form of the sufferings of a childless woman and how painful it is like an unpleasant wind in the eyes. The poem shows that memories of the wartime cannot be good, it is always associated with death and loss. It is shown that the consequences of the war and the pain left in the hearts are irreparable.

In the cycle of poems written by Eshkabil Shukur, abstract concepts were raised to the level of images, and the poet was able to use new allusions and adjectives appropriately and productively to describe them.

Poet Bahram Rozimuhammad's poetry also has its own cycles, one of which is called "One Color Melodies". The poems in this cycle are numbered only, without separate titles, and the first poem begins as follows:

A scorched desert
wide enough to absorb the sound
the clouds are in the ranks of the camels
sand sky sand sky
oh sarbon bon bon bon [5, 115].

From the allegory of the poem "a melody is a burnt desert like a melody", it seems natural that the melody in the desert is appropriate for this place, that is, the melody coming out of the throat gurgling in the desert where waterlessness prevails. . Even when a voice comes out of a hoarse throat, it is usual for it to be swallowed up by the vastness of the desert. The representation of the sky in the form of sand may be the result of storms in the desert or the fact that there is only sand around, the lyrical hero can see only sand in his eyes or the result of not being able to look at the sun due to the heat. In the next poem, the lyrical hero thinks that "dreams prick his perception

like thorns and follow him like a shadow." The dreams of the lyrical hero do not give him peace of mind, they depress him and make him agree to his death. That is why the horizon dawned by the setting sun seems like a shroud for him.

Your dreams are like thorns
sinks into your perception
follows like a shadow
in the form of a shroud of dawn
From the room where you are staring
out into the open air. [4, 115]

Under the influence of steaming air in the room, the lyrical hero imagines the painful lack of water in the endless desert and the red rays of the setting sun in the form of a shroud.

The experiences of the hero in the midst of pessimistic thoughts are described in connection with the environment in which he moves.

Conclusion. There are different situations in the depiction of images in cycle poems, in some cycles different images within the same content are embodied, in some it is clear that different aspects of one image are revealed.

In poetic cycles, from the images of historical figures, sheikh-pirs, representatives of the common people, abstract concepts such as dreams, dreams, death, sorrow, love are also depicted at the image level. In the cycles, images of experiences are also used a lot, which seems to be a convenient tool for the continuous expression of the author's experiences.

In Uzbek poetic cycles, symbolic images are often used to express the experiences of the lyrical hero or the poet's artistic goal. Allegorical images were used for the ideological purpose envisaged in the cycle and served to show the poets' skill of imagery.

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