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Lyrical subject and object in poetry

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Abstract: The article examines the relationship between subject and object in poetry and its theoretical foundations, as well as its research in literary studies. Dialogic thinking in lyrics and its socio-philosophical foundations, the harmony of image and imagination are scientifically and theoretically analyzed on the example of Uzbek poetry.

Keywords: Literary studies, lyrical subject, lyrical object, image, poetic speech, theoretical basis.

Introduction: In the theory of world literature, rich experience has been accumulated in understanding the integrity of concept, worldview and communication, determining the form of speech that connects philosophy, psyche and thinking, determining the purpose and task of communication, revealing the main directions of artistic communication, and illuminating the aesthetic essence of the narrative technique. Consequently, the substantiation of dialogue and its artistic function in lyrics, the assessment of the problem based on theoretical laws, and the clarification of the essence of artistic thinking create a certain scientific need. In world literature, it is known that monologue-based expression, formed in thinking, belongs to the style of dialogue and live conversation. Indeed, in this very process, descriptive narration takes precedence, and a competition of another essence (personal experience and general mood, lyrical expression and rhetorical attitude) is observed in the subject of the poet, who acts as a link between the language of the poem and the spirit of creativity and the general essence of the text. In this process, the analytical ability of creators to use dialogue, literary position, and understanding the essence of expression is of great importance.

METHOD

It is known that the grammatical construction of speech in lyrical speech differs fundamentally from the grammatical construction in dramatic and epic speech.

In epic and dramatic speech, the grammatical structure of the sentence, although in a relative sense, corresponds more to live speech or the grammatical rules of the language. It requires the subject, predicate, and secondary parts to be in their proper places. There may be instances where such rules are violated, but the author pursues a specific goal by such a "violation" of grammatical rules.

The question of grammatical construction in lyrical speech, as V. Vinogradov correctly noted, is indeed extremely complex. Such complexity not only increases the complexity of poetic speech, but also complicates the communication processes associated with it. It should be noted that grammatical disorders are characteristic of the specifics of poetic speech in a narrow sense. Such "disturbances," along with increasing the melodiousness, which is one of the main features of poetic speech, also serve to increase the power of aesthetic impact. From this point of view, the communicative effect of poetic speech differs sharply from that of prose or dramatic works. It stirs emotions, makes you think, makes you cry. It should be especially noted that poetic novels, dramatic epics, poetic dramas, epics, and poems, which belong to the epic type by genre, but are written in a poetic way, are also built on poetic expression, therefore they are forced to use the forms of speech of grammatical rules belonging to lyrics.

V. Vinogradov emphasizes that in poetic speech, each generation, each individual poet, discovers something new only by violating the rules of the previous style. He cites Y. Tinyanov's idea that the emergence of this state was not due to changes in form, weight, or rhythm, but rather from changes in imagination and thinking, that Pushkin's style was built upon Lomonosov's style, Lermontov's style upon Nekrasov's style, and Akhmatova's style upon Lermontov's style, renewing it in every aspect [2:33-34]. V. Vinogradov also puts forward a significant idea about the importance of artistic detail in the formation and development of the "author's image": "The author (referring to N. Uspensky's 'Diary of the Unknown', S.M.) Unlike Turgenev and Grigorovich, he doesn't say a word about his own mood arising from what he sees and hears. N. Uspensky frees himself from a broad depiction of the narrator's heavy thoughts in a single sentence. The hero goes out of the village and looks around: "A tree stood on the mountain, wet from the rain, as if bathed in tears..." From the depiction of one detail taken from a damp existence, a whole, perfect image emerges" [2:35]. Although such an artistic device was demonstrated by V. Vinogradov on the example of a prose work, it is clear that it is also characteristic of a poetic work.

RESULTS AND DISCUSSIONS

In a number of scientific studies created in world literary studies on the problem of the lyrical subject and object and its specific features, rich experience has been accumulated and certain results have been achieved on the internal and external factors of poetic formation, the principles of development and poetics of poetic genres. Poetic speech at the beginning of the 20th century was based on the general stages of development of the literary process, the lyrical subject and object, as well as the method of its dialogical depiction, and its improvement were determined. Nevertheless, in world literary studies, the problem of poetics of poetry in the context of the literary process creates a scientific and theoretical need. The poetry of the 20th-21st centuries, the experience of scientific and theoretical thinking, the traditions of literary and aesthetic schools, creative concepts existing in the poetics of national lyrics, the style of expression, the calendar of artistic speech, the system of narrative techniques, prepares a solid foundation for determining the advanced formal and stylistic difference.

The problem of dialogue in poetry has been studied to a certain extent in the literary studies of Russian and other peoples and is scientifically generalized in dissertations and articles. In Uzbek literary studies, no major scientific research has been conducted on the features of dialogue and its interpretation in poetry. In an article published by literary scholar B. Sarimsakov on the forms of communication in A. Navoi's lyrics, the nature of the genre and the factors of communication emergence are scientifically analyzed [9:8-12]. Also, in the articles of Professor H. Boltaboev "Dialogism in Literary Studies of the 20th Century and the Literary and Aesthetic Teachings of Mikhail Bakhtin" [1:8-14], A. Kozikhodzhaev "The Serovoz World of Ghazal" [10:4], the historical evolution of dialogue, in particular, its place in poetry, is scientifically and theoretically substantiated. In addition, researcher Z. Rakhmonova in her book "The Problem of Creative Individuality in Literary Studies" (Prof. On the example of the scientific heritage of B. Sarimsakov) " literary scholar B. Sarimsakov, studying the scientific heritage of B. Sarimsakov, emphasizes: "The phenomenon of dialogue has been widely studied in world and Uzbek literary studies. The novelty of the form of "ghazal-muloqot," noted by B. Sarimsakov, is that before him, dialogues were studied only within the framework of prose and dramatic works. The ghazals were also studied on the basis of ideological-semantic, purely formal or functional classifications, and attention was not paid to the features of speech expression. B. Sarimsakov's novelty in the study of ghazals lies in the fact that he first focused on the aspects of speech

expression of this genre. Although the form of external dialogue prevails in such a ghazal-communication, the scholar's research later paved the way for the discovery of other forms of dialogue in the ghazal genre" [8:35].

If we consider a poetic passage as a relatively independent artistic text in general, then in its independent state it constitutes artistic speech or poetic speech. When we analyze it in the system of metaphors, dialogue appears as an important component of artistic speech. In this case, as A.A. Potebnya rightly noted, the explanation of the whole, artistic interpretation, and poetic dialogization arise through the part. V. Zhirmunsky analyzes this issue, which A. Potebnya explained linguistically, philosophically, and psychologically, from a purely linguopoetic point of view. For example, the scholar's observations on poetic composition are noteworthy for their linguistic interpretation of the dialogical processes occurring in the lyrical text, the analytical justification of the intensive processes of linguopoetic dialogization within the framework of artistic speech. "The construction of poetic composition is determined not only by the formation of systemic components of rhythm or stress, but also by their mutual linguistic relationship, their closeness with syntactic groups. In this case, semantic transfer occurs through sentences, sentence parts, phrases in sentences, words in sentences, word parts, letters, and sounds" [4:151-152]. In general, only when a poetic word or poetic speech forms a certain compositional system does it create the dialogic processes noted by A. Potebnya as a whole poetic text. Its power of influence, its dialogic function inside and outside the text, is connected precisely with the fact that it forms a compositional whole. In this case, the means of creating a dialogue, constantly moving from a sentence to letters and sounds, from letters and sounds to a sentence, ensure the perfect outcome of the relationship between "I" and "the other."

Rauf Parfi's

Tong otmoqda, tong o'qlar otar,
Tong otmoqda, Quyosh – zambarak.
Yaralangan Yer shari yotar,
Boshlarida yashil chambarak... [6:75].

If we analyze the famous lines from the point of view of poetic speech and its process of creating dialogue, the following picture emerges:

1) the key phrase in this passage is "Dawn is breaking." This sentence appears in two places in the poetic composition. The initial meaning of the sentence is simply a message. It announces the end of night and

the beginning of day.

2) only after entering into a syntactic, rhythmic, stressful, alliterative, homonymous, morphological, and phonetic relationship with the sentence "Tong o'qlar otar" in the second line, the first line replaces its simple communicative, that is, declarative, feature with the feature of linguopoetic or poetic speech. The phrase "Tong o'qlar otar" evokes an artistic association in the reader, leading him to the conclusion that the sun is rising. Indeed, the sun's rays falling on the sleeping Earth, breaking through the bosom of dawn, resemble burning arrows, guns, or cannon fire.

3) the second sentence in the poem "Tong otmoqda" does not mean that the sun is now rising. It indicates that dawn is breaking, and through homonymous twinkling, dawn is shooting at the earth with arrows of light. In this sentence, "otmoq" syntactically transitions directly to "o'q uzmoq," resulting in "inoskazaniye" (metaphorization), as noted by A.A. Potebnya. The part taken from shooting is exposed to sunlight, creating a metaphor.

4) the sentence "Sun - cannon" in the next line further clarifies the poetic meaning. Now the light source is directly converted into a firearm. But such clarification, forming a synthesis with a poetic text, a whole poetic speech, leads the reader not to a clear logical understanding, but to distraction, the need to reflect on the poem again. How can the sun be a cannon, how can it shoot like a cannon, how can it shoot at the Earth?! Such poetic "deviation" intensifies the metaphorical meaning in the receptive process as a result of dialogization.

5) the issue becomes clear when the last two lines of the poem are added to the composition, forming a synthesis in the poetic composition. The purpose of the poem is clarified by the synthesis of the syntactic antithesis formed between the passing dawn - sahar, subhi sodiq and his shooting in the lines "Yaralangan Yer shari yotar / Boshlarida yashil chambarak." The reader understands that the poet is not depicting any battle scenes or battlefields here, but describing the process of a clear dawn. The metaphor of the Earth, wounded not by a bloodstained gauze on its head, but by a "green hoop," leads him to this conclusion. As a result of the dialogical combination between two contradictions - dawn and a shot - a high example of poetic speech emerges from a poetic point of view. Based on V.M. Zhirmunsky's theoretical conclusion that "The imagination inherent in poetry is always general" [5:20], it becomes clear why R. Parfi's poem, analyzed above, acquired commonality in the receptive process. The true essence of the theoretical requirement put forward in Aristotle's "Poetics" about the necessity of using words, phrases,

metaphors that are common or familiar to the reader in artistic speech is revealed here. The more consistently the poet adheres to this requirement, the more common the association in the process of artistic perception or perception, regardless of the variety of interpretations that follow it. The rising of dawn, the sunrise, the Earth stretching out under the sun's rays, covered in greenery, is a familiar sight to all people. As R. Parfi's poem evokes this impression in the reader, the ideas are generalized. In an article published in 1906, A. Blok writes: "Any poem is a sheet draped over several sharp words. These words shine like stars in the sky of poetry. Poetry exists only because of these words" [2:40]. In this analyzed poem by R. Parfi, the words analyzed separately are "sharp words" that perform the same task as A. Blok. At first glance, logic seems superfluous for poetry. Where logic prevails, a notion arises that poetic imagination is suppressed. But poetry also has its own logic. This logic differs from life or mathematical logic.

On the example of the analysis of R. Parfi's poem, it became clear that the poetic observation conveyed against the backdrop of evil, on the example of a war scene, led the reader to a poetic conclusion about goodness, a peaceful dawn on the globe. If we look deeper into the forms of internal and external dialogue of artistic speech, the relationship between the living subject and object, that is, the organization of a receptive relationship between the author's "I" and the reader's, the listener's "I" - "I" and "the other" - emerges. Such views are recognized, albeit in a somewhat different form, in the research of V. Zhirmunsky: the scientist emphasizes that "In the art of words, fragments combine to form imagery" [5:21]. According to this recognition of the scholar, the tradition of linguistic study of poetry is the result of a re-examination of the experience of Aristotle and Plotinus in this regard. Initially, this aspect was reflected in the work of the German philosopher and philologist I.G. Herder "The Newest German Poetry." V. Humboldt further systematized and continued this tradition. The founder of Russian theoretical poetics, A.A. Potebnya, turned this into a specific branch of philology. A. Potebnya divided verbal activity into two types: A) language of poetry; B) language of prose. Here, Potebnya understands the essence of the matter by generalizing and generalizing. Prose language refers to conversational language in general. He notes that the main goal here is to give an understanding. By the language of poetry, one understands artistic speech. Emphasizing imagery as the goal of poetic language, he focuses on the aesthetic impact of this type. According to the scholar, in the fact of language, which is a means for the second type, the practical purpose of language

is excluded. It now transforms into poetic speech as an active generator of dialogic relations [7:121].

According to V. Zhirmunsky, "The language of rhetoric is close to the language of poetry. Practical and scientific language is far from the language of poetry. Practical and scientific language are amorphosed, that is, they express the same meaning. It is characterized by vital, scientific logic" [5:24]. Of course, it should be noted that although V. Zhirmunsky's ideas related to rhetoric are a tradition borrowed from Aristotle, his conclusion on the issue of logic differs from Aristotle's artistic logic. It refers not to artistic or general logic, as in Aristotle, but directly to scientific or practical logic. According to V. Zhirmunsky, "The systematic study of poetic techniques characteristic of poetic speech consistently leads the theory of poetry to its true purpose" [5:28]. Sounds, being the smallest and main unit of poetic devices, create not only alliteration or rhythmic-syntactic harmony, but also an extremely complex form of artistic dialogue. From this point of view, the scientist classifies the poetics of sound into three main groups:

A) ensuring rhythm and rhythm through the equality of alternating vowels and consonants;

B) qualitative arrangement of sounds;

C) Sound intonation [5:65].

Therefore, without proceeding from the issue of sound (phonetics), which is the smallest structural unit of the means of forming poetic speech, it is impossible to achieve the organization of the composition of the poem and the consistent expression of the content. We have already seen the rhythmic-syntactic harmony of sounds in the example of Pushkin's poem. In the poem, the syntactic continuity created by the alliteration of the "u" sound manifested itself as a means of creating an open dialogue. Vivid examples of the same phenomenon can be found in Uzbek poetry. Alisher Navoi's famous:

Ko'zing ne balo qaro bo'libtur –

Kim, jong'a qaro balo bo'libtur...

In the matla, we encounter an individual and extremely complex form of sound poetics. The matla is double-rhymed, and the "balo qaro" in the first line forms a perfect rhyme with the "qaro balo" in the second line. "Bolubtur" served as the radif of the matla. This is the external structure of the byte. Such perfection of the external structure gives the bayt excessive perfection and melodiousness. The word "eye" here serves as the syntactic center in the verse. However, this word is not very active in terms of its rhythmic relationship with other words. Words that form phonetic parallelism with it are no longer found in the byte. But in the syntactic system of the byte, the role of this word is very

important. The main rhythmic-syntactic component that creates the phenomenon of enjambement in the verse is also the word "eye." In the first line, this word appears explicitly, directly mentioning the word "eye." In the second verse, although this word is not clearly and graphically expressed, the description of "black misfortune," which brings calamity to the soul, belongs to the eye. The suffix "kim" in classical language, from a grammatical point of view, means "ki" in the modern style. However, in this verse it means "that is." "Kim" as a connecting suffix in the second line performed the function of the word "eye." As a result, from the beginning of the first stanza of the second line, the phenomenon of enjambement occurs. The sound "o" ensured the formation of the phonetic system in the couplet, the emergence of rhythmic-syntactic harmony. This sound, reflected in the pairs "Balo" - "qaro," "qaro" - "balo," as a result of its systematic repetition within two lines, expressed the lyrical state of the darkness of the beloved's eyes, the fact that this darkness ignited the fire of love in the lover's soul, and consequently subjected him to calamities. At the same time, both pairs express the content of addressing the beloved. Although the verse begins with the word "ko'zing," the possessive suffix (ing) in the word indicates that before it there are words describing the beloved, such as "yor," "dildor," "dilorom," "go'zal," "parizod." This type of address, reflected in the couplet, shows that it acquired a dialogical essence in the first component of the first line.

In modern Uzbek poetry, the poem of the People's Poet of Uzbekistan Erkin Vakhidov, beginning with "Qaro qoshing...", is considered a unique example of the harmony of sounds in a lyrical work as an organic continuation of the traditions of Navoi and Babur.

Qaro qoshing, qalam qoshing,
Qiyiq qayrilma qoshing, qiz.
Qilur qatlimga qasd qayrab,
Qilich qotil qaroshing qiz.
Qafasda qalb qushin qiynab,
Qanot qoqmoqqa qo'ymaysan.
Qarab qo'ygil qiyo
Qalbimni qizdirsin quyoshing qiz [3:36].

This form of poetic speech is rare not only in Uzbek poetry but also in the poetry of the peoples of the world. In Russian poetry, it is observed that symbolists, futurists, and avant-gardeists conducted certain experiments in this regard. Some examples of poems of this type are also found in the poetry of Y. Yevtushenko, belonging to the generation of E. Vakhidov and A. Aripov. Building an entire poem into a system of words beginning with a single letter certainly

requires great skill from the poet. The fact that this poem by E.Vakhidov does not have an experimental biography is clearly evident from the natural flow of the poem's tone and content. In the poem, a single sound - "q" - organizes and controls the phonetic dominance in the entire compositional system. This poem, like Navoi's poems, is built as an appeal to the beloved. A melody that becomes more complex and higher from line to line is also formed with the participation of the consonant "q."

CONCLUSION

In general, artistic speech has many internal components according to its content. Poetic speech, which is another independent form, is unique in that it manifests a number of individual features. Defining artistic communication in lyrics relies on the combination of the creator's intention and the ability to think. The degree of the author's use of monologue and dialogue allows him to focus his imagination on a certain point, deepen the analysis of the picture of the state of mind, and form an imitation of the poetic process. The priority of situational drama in poetry requires a combination of speech types, and the constant exchange of image and expression turns the narrative technique into an auxiliary aesthetic tool. In fact, in the text, attitude, discussion, analysis, and interpretation enter into a creative relationship. In live speech, artistic speech, in particular, poetic speech, three factors are observed that require a response or indicate the artistic completeness of speech: 1. It possesses objective-mental completeness. 2. Speech intention or freedom of speech of the speaker. 3. Typical compositional-genre form of completeness.

The third factor in this classification directly relates to the processes of poetic speech. At the same time, this is a genre form of speech. This form arises not through the assimilation of a set of grammatical rules, as a person learns their native language in a natural state, but in a natural state, within speech processes. Thus, speech genres, including lyrical genres, are a product of this process. Each sentence, sentence, line is activated only by turning into an active component in the speech process. In this case, the formation of a certain attitude in the form of opinion, affirmation, negation, or other form towards speech constitutes the dialogization of poetic speech.

In the process of poetic speech, it is advisable to consider lyrical speech and the dialogue within it as a system of metaphors. In this case, the principle of understanding the whole through the part and the part through the whole is of great importance. The system of metaphors creates the poetic form, and the poetic connection between rhythmic-syntactic units within the

poetic form, in turn, creates poetic dialogization. Sound, being the smallest unit of poetic text, is not only a rhythmic-syntactic harmony that creates alliteration in poetic speech, but also a component of complex systemic artistic speech that creates an extremely complex form of artistic dialogue. Unless the smallest structural unit of the means of forming poetic speech is derived from the question of sound (phonetics), it is impossible to achieve the organization of the composition of the poem and a consistent interpretation of the content.

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