

ARTISTIC COMMUNICATION IN POETRY

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Annotation. *This article examines the role of artistic communication in Uzbek poetry, with particular focus on the use of dialogue and monologue as expressive devices. Through the analysis of Muhammad Yusuf's poetic works, the study demonstrates how poets employ dialogic structures to convey inner psychological states, philosophical ideas, and social realities.*

Keywords: *dialogue, monologue, artistic communication, lyrical subject, poetic rhetoric, philosophical interpretation.*

Annotatsiya. *Ushbu maqolada o'zbek she'riyatida badiiy kommunikatsiyaning o'rni, xususan, dialog va monologning ifoda vositasi sifatidagi vazifasi tadqiq etilgan. Muhammad Yusuf ijodi misolida shoirning dialogik usullar orqali insonning ichki kechinmalarini, falsafiy qarashlarini va ijtimoiy haqiqatlarni qanday ifodalashi tahlil qilingan.*

Kalit so'zlar: *dialog, monolog, badiiy kommunikatsiya, lirik qahramon, she'riy ritorika, falsafiy talqin.*

Аннотация. *В статье исследуется роль художественной коммуникации в узбекской поэзии, в частности функции диалога и монолога как средств художественного выражения. На материале творчества Мухаммада Юсуфа анализируется, как поэт посредством диалогических приёмов передаёт внутренние переживания, философские взгляды и социальные реалии.*

Ключевые слова: *диалог, монолог, художественная коммуникация, лирический субъект, поэтическая риторика, философская интерпретация.*

Introduction. The manifestation of a poet's inner experiences in verse is a remarkably complex process. In lyric expression — which is primarily built upon momentary emotional states — analysis and interpretation interweave organically. This dynamic underpins the principles of future development in artistic thought, expands the possibilities of realistic depiction, and affirms the diversity of genres and creative styles. Throughout every period of Uzbek literary history, poetry has remained the leading genre. Even today, the most pressing issues of our time find their artistic reflection in verse through a rich variety of images and modes of expression. In this regard, poets continue to draw upon the existing traditions of our literature while simultaneously introducing new creative principles. It is worth emphasizing that the use of dialogue in poetry represents one of the distinctive traditions in the history of Uzbek literature. This tradition finds its productive continuation notably in the works of classical poets such as Alisher Navoi and Furqat, as well as in the poetry of modern authors including Erkin Vohidov, Abdulla Oripov, and Muhammad Yusuf.

Literature review. Literature Review. In his work *Rhetoric*, addressing the relationship between speaker and audience, the great philosopher Aristotle states: "Like dialectic, rhetoric (the art of speech) is not confined to any particular field, but is applicable and useful across all domains. The task of rhetoric is not to persuade any single

individual of a given idea, but to teach the methods and principles by which all people may be persuaded of what is true and beneficial... Rhetoric is highly valuable for all speakers — for preachers who constantly address listeners, readers, and students alike" [1, p. 221]. Aristotle's general views on artistic speech are themselves inherently dialogic in nature. Although he did not distinguish, as later linguopoeticians would, between the internal and external forms of dialogue in literary discourse, he nonetheless emphasized the critical importance of organizing the receptive relationship between the author's "I" and the reader's or listener's "I" — between "self" and "other." These ideas find a close parallel, albeit in a somewhat different form, in the scholarly work of V. Zhirmunsky. Drawing an analogy with Aristotle's concept of symmetry, he observes: "In verbal art, parts come together to produce imagery" [3, p. 21]. According to the scholar, "the language of rhetoric is close to the language of poetry, whereas practical and scientific language stands far removed from it. Practical and scientific language is amorphous — that is, it conveys a single fixed meaning and is governed by practical and scientific logic" [3, p. 24]. It is worth noting that while Zhirmunsky's views on rhetoric continue a tradition inherited from Aristotle, his conclusions on the question of logic differ from Aristotle's conception of artistic logic — referring not to artistic or general logic, but directly to scientific or practical logic.

To date, no major scholarly study has been undertaken in Uzbek literary criticism specifically addressing the nature of dialogue in poetry and its interpretive dimensions. A paper published by literary scholar B. Sarimsoqov on dialogue-form ghazals in the lyric poetry of Alisher Navoi offers a scientific analysis of the genre's inherent characteristics and the conditions that give rise to dialogic interaction [9, pp. 12–16]. Likewise, Professor H. Boltaboyev's article "Dialogism in Twentieth-Century Literary Scholarship and the Literary-Aesthetic Theory of Mikhail Bakhtin" [2, pp. 8–14] and A. Qozixojayev's piece "The Polyphonic World of the Ghazal" [10, p. 4] provide theoretical and historical grounding for the development of dialogue and its place within verse in particular.

Analysis and results. Muhammad Yusuf is one of those poets who brought a distinctive voice and fresh artistic expression to Uzbek literature. From his very earliest poems, he began giving voice to the people's suffering as though it were his own. In each of his works, a quality of profound sincerity is immediately apparent — an artistic mode of expression unlike that of any other poet. At the same time, the majority of his poems are distinguished by a deep philosophical and psychological depth of interpretation. Yet another defining characteristic of Yusuf's poetry is his masterful use of dialogue as a means of articulating the ideas he seeks to convey. His poem "Mother, Why Did You Bear Me..." (Ona meni nega...) stands as a vivid illustration of this quality. Consisting of only eight lines in total, the poem is structured around a single question that recurs after every two verses.

– Ona meni nega tug‘ding?

- Yurting uchun.
- Ona meni nega tug‘ding?
- Baxting uchun...
- Ona meni nega tug‘ding?
- Zoriqqandan.
- Ona meni nega tug‘ding?
- Zerikkandan... [5.154].

If we pay close attention, the answers given in this poem carry a profound philosophical depth, which finds its fullest reflection precisely within those responses. What at first glance appears to be a simple exchange of questions and answers between a mother and child has, through the poet's elevated philosophical and logical reasoning, been transformed into a genuine artistic discovery. On closer inspection, a gradual retreat is perceptible in the answers given, while the question itself emerges as the most profound dilemma that has tormented the poet's soul throughout his entire life. In order to find answers to these riddles, it is worthwhile first to direct our attention to the manner in which the lyrical experience is expressed within the poem.

Muhammad Yusuf wrote this poem in the years before independence. It may well have been composed in a single sitting, yet the question at its heart is one that occupied the poet's mind throughout the whole of his life. As literary scholar B. Sarimsoqov rightly observes, "A lyrical experience sometimes passes as a momentary emotional state, yielding a product of aesthetic value before disappearing entirely. At other times, it remains preserved within the poet's heart and consciousness for a long period, unable to take shape as a completed work of aesthetic merit. It is from this that we may conclude that lyrical experience, depending on how it arises and how it takes form as a completed work of aesthetic value, may be divided into two kinds: 1. Momentary lyrical experience. 2. Memory-based lyrical experience" [8, p. 185]. In this sense, it may be said that within each stanza of the poem, a certain span of time, a life lesson, and a depth of intellectual understanding have all found their place.

Looking more deeply into the poem's meaning and essence, we see that through the varying answers given to the same repeated question, the poet brings to life the figure of the Mother — a character who is gradually retreating from her faith in the prevailing social order. For the lyrical subject is unable to perceive, in the reality around him, any true devotion worthy of the ideal of serving "for the homeland," nor any tangible outcome of the struggle "for happiness." Indeed, one might say he cannot even conceive of such lofty sentiments. The lyrical subject is further astonished by the Mother's answer that she brought her child into the world "out of longing" — driven by nothing more than the desire to leave behind a lineage and continue her line. Having come to understand the ideals of a social environment indifferent to the fate and future of the next generation, the child now repeats the same question ("Mother, why did you bear me?") in a spirit of utter

disillusionment. The Mother, who feels her child's pain acutely, finds herself unable to bear the question any longer, and is compelled to answer simply: "Out of weariness."

It is thus evident that the system of artistic and philosophical ideas expressed in this poem is of singular significance. From this brief yet densely layered work, we draw our own conclusions about the fate of those deceived by the false ideals of a bygone era, and about the value and worth of those ideals as we reflect upon them today. The creation of a character in a literary work, then, is the process by which the writer's aesthetic ideal is rendered through established artistic principles, giving form to the ideas he seeks to express through his own distinctive style and mastery. In poetry in particular, it is through the depiction of the lyrical subject that the poet's innermost truth and the most pressing concerns of his age find their artistic interpretation through a variety of methods and images. In this sense, a reader must be able to recognize in a literary character's actions some reflection of their own virtues or failings, and to find in them answers relevant to the ideas of a given era — only then will they be unable to remain indifferent to that character's fate and its interpretation.

Dialogue is equally prevalent in Muhammad Yusuf's narrative poem "*Qora quyosh*" ("Black Sun"), which reflects the events of the era of repression endured by our people. In these dialogues, the poet interprets the psychology of his time and the realities of life in that particular epoch with remarkable artistic mastery.

- Yolgʻon nima, ey odam?
- Yolgʻon – oʻt oʻsmas dala.
- Haq nimadir, ey odam?
- Haqiqat yetim bola... [5.209].

In these lines, the poet gives such a beautifully crafted artistic expression to the degree to which human freedom and rights were trampled during the years of repression that it seems as though no other words could possibly convey the same meaning.

As is well known, dialogue, as a form arising from the combination of oral and written speech, ensures the continuity of the relationship between speaker and listener. Within it, a statement constructed on the basis of syntactic choice reflects stylistic functional equivalence, while the three layers of literary language — bookish style, common colloquial style, and the body of lexical units — harmoniously converge. It is for this reason that psychological and social coloring complement one another within dialogue. Whereas in works belonging to the dramatic genre even monologue is subordinated to a dialogic essence, in verse the forms of communication become absorbed into monologic expression. It is therefore appropriate to examine this phenomenon in poetry as a distinct artistic device. It is precisely the predominance of one-sided communication that gives rise to such a conclusion, for lyric poetry emerges from the foundation of the "I" — its inner emotional experiences. Within it, the status of the individual reflects the generalized, abstracted, and organized essence of existence.

In a poem grounded in monologic thought, word, meaning, tone, and rhythm intermingle organically. The manner of its application constitutes the leading element that generates artistic effectiveness; within it, the refinement of form renews the logic of meaning and creates the conditions for the stabilization of style. It is precisely the boundlessness of expressive artistic possibility that necessitates the transfer of imaginative dimensions into the reader's consciousness as a unified and coherent whole.

Conclusion. Poetry continually strives to analyze the human faculty of perception and feeling. For this state of striving establishes a relationship between cause and effect, directing emotion toward semantic tension. Within it, one senses the depth of the depicted inner world, the gradual progression of knowledge and comprehension, and the renewal of philosophical thought. The continuity of form and expression, the necessity of defining the aesthetic capacity of an idea, and the play of metaphor within the concept — all of these acquire a distinctive quality in poetic discourse. Accordingly, the tension between feeling and consciousness serves as the central axis that sustains the integrity of the text, while clarity of sustained reflection gives rise to abstraction from the particular. In truth, the apprehension of a momentary experience is itself a complex process. In general, whatever theme is taken up in Muhammad Yusuf's poetry, it finds its own uniquely irreplaceable expression regardless of the form in which it manifests. The artistic images in the poet's works are rendered with such delicacy that one encounters in them no artificial sentiments, no hollow or grandiose words.

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