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Annotation: This article talks about the arrangement of the lyric chronotope in real and non-real images. At first glance, the essence acquires an immutable value. In fact, in the nature of the lyrical genre, its changeability is proven, for this reason, the importance of time and space in metaphorical images is also proved. Analysis shows how the images expressed in hidden codes acquire meaning in the atmosphere of the real world. The presentation of time and space in metaphorical images on the scale of lyrical genres, the poetic metaphors of the eye, soul, and heart in places outside of traditional spaces, and how they express meaning, are highlighted by the examples of Rauf Parfi and Fakhriyor's poems.

Key words: Metaphorical images, real and unreal images, dream image, nature of lyrical experience, space and time, lyrical character, poetic expression, metaphorical thinking, symbolism, stream of consciousness.

In the literature of the current period, unconventional typical expressions of space, with metaphorical images that make the reader think a lot, began to gain special importance. Accordingly, the reader's consciousness is also changing in front of the perspective of the society, which is on the threshold of today's global updates, both political and social, various secrets of the virtual world, fast information, operative exchange of messages. Naturally, the range of topics of poets and writers who are inspired by social life, who reflect the problems of today's era, who bring thoughtful subjective and objective relations of today, and observed dreams about the future into fiction, is becoming clear through me. "The results of artistic thinking are manifested, first of all, in the development of the student's thinking through the aesthetic impact, raising the level of the artistic value of his feelings, and the development of the aesthetic feeling. In this process, the culture of emotional thinking, based on universal human values, takes a priority place" [1. 12]. In this sense, the changes in form and content of Uzbek poetry in the 70s and 80s serve as a basis for the poetry of the period of independence. The reality seen behind a single metaphorical image, the search for meaning from the symbolic symbols in the layer of human meaning, forms the enjoyment of these symbols in the thinking that is interested in the nature of existence. Contemporary poetry is a strong metaphorical tradition, associativeness is not only by transferring a subject to another subject, a psychological state, an experience to phenomena that exist in the natural landscape and can be seen by the human eye, or to processes that do not progress in general, but to pay attention to its internal similarity while fully understanding the essence of its content. In fact, "metaphorical" means "the tendency of an artistic image to reveal the essence of something through something else, the way of thinking characteristic of art. A true artist's gaze is focused on the essence, he thinks based on the inner similarity of things in reality, hidden from our gaze, and not on the external similarity that is visible to all of us. The artist develops an internal similarity that is unexpected for us, as a result of which the thing we know is depicted before our eyes in a completely new way, showing its invisible aspects to us. [2. 94]. The combination of these "invisible edges" with the inner essence reveals the typicality of the space, which is reflected in the consciousness. For example, "The song of love is white, // you wear it every day in my dreams. // On my right... // "I cry because of the whiteness of the stone" verses do not condemn someone, but express a fragment of a momentary experience (in a metaphorical image, each verse refers to the beginning of a large work). The beloved side of the lyrical hero enters his dreams. He experiences happy moments only in his dreams. As a result, the dream acts as a temporary artistic

space. This is the first. Secondly, the lyrical hero feels very unhappy in front of him. Three dots represent his deep sigh. Deep sighing occurs only in a sad person, and during mental stress, from a psychological and biological point of view, the breathing of a thoughtful person slows down, oxygen deficiency occurs in the body, and as a result, he takes a deep breath. The stone is a symbolic image and is considered to be a hard and cold body by nature. This hardness (heart, soul) and coldness (attitude, unkindness) are transferred to the image of a lover. The white stone on it is not the same everywhere. That's why the second space is the place where the stone stands. During one poem, both the dream space and the place where the poet stands on the ground of real existence are taken as a space. One space is symbolic, the other is traditional. Metaphorical images in non-traditional poems are usually distinguished from metaphorical images in traditional poems. First of all, the use of words, rhyme, rhythm, that is, musicality is clearly visible in traditional poems. Secondly, in poetic observation, the entire poem is concentrated around one idea. Thirdly, verses and clauses are aimed at revealing the main idea, regardless of the number of successive syllables, and the experience is told through the development of reality in one rhythm. Fourth, a strong metaphor or symbolism is not expressed in every stanza, where it is often continued in a simile style. A non-traditional (modern) lyric cannot be put into a tune, the flow of thought is more important to it than musicality. Words starting with hard frontal consonants "d", "t" and back consonant "q" can be expressed consecutively in one line. The multi-layered poetic observation, the images formed in the sense of metaphorical thinking express a separate meaning in each stanza, but there are also cases where auxiliary ideas are summarized and the main idea is illuminated through the stanzas at the beginning and end of the poem. In this sense, metaphor in modern poetry is defined by M. Kholova tries to explain as follows: "Metaphor, which by its very nature reveals illogical connections, began to play an important role in art by becoming a principle of world perception. In modernist lyrics, the somewhat "grown-up", multi-subject, and therefore multi-level metaphor took on a new task - the function of text organization. Such a structure creates ambiguity and resists one-way interpretation." [3. 67]. With these aspects, the symbolic and metaphorical aspects of the image differ from each other. Metaphoric imagery represents a broader concept than symbolism. If symbolism forms one or two meanings in the mind of the reader with signs of reality, the metaphorical image acquires continuity. The representation of symbolic symbols in the work of art is described on the basis of pre-prepared conditionality and connected with a real existence that does not acquire abstraction. For example, "a snake lying on a treasure", "a snake is a shirmoy kulcha", "pomegranates crack like a pain", "the middle road is equal to a cotton field" there are cases where an object is compared to another object or connected with a reality closer to it. In lyrical works, space and time can be expressed through symbolic images from the perspective of chronotope. However, polyphonic images in the product of metaphorical thinking do not arise on the basis of conditionality. It comes directly from the worldview and level of the poet. Perception of the world, description of the inner landscape of a person, bringing out various problems of society is carried out through the "discoveries" of the poet. The lyrical hero walks in the vast, boundless borders of space, sometimes he walks on the ground, sometimes he flies into the sky. Lives in the limitless space and time of imagination. For example, Fakhriyar's poem "In front of the mirror" is also a product of boundless imagination and strong metaphorical image. "I stare into my eyes, // eroding shores, // faces begin to sink into my eyes // the more I stare. // They will rise to the level of the eyes. Here, not symbolism, but through the metaphorical imagination of the lyrical hero, his fantasy comes to life. Coping with that imagination (N. Eshonqul) seems a bit difficult for the reader. The title of the poem "In front of the mirror" makes its essence clear. Although it is a bit unusual for the face to sink into the eyes, if you think about it with a little thought, it actually makes sense. If the nose is a "mountain", the cheeks are "mountains", the forehead and eyebrows are "width, the road", the hair is "forest", the lips and mouth are "a bottomless chasm in the rocks", the eyes are compared to the vast ocean and represent infinity. The poet's metaphorical imagination sums it all up.

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The solution that leads to the main idea is connected with the "leveling up" of the eyes, the tears that accumulate in them. It is seen in the transience of life, in the ups and downs of fate and life, in the leadership of pity. In this case, the space becomes typical. The eye "Ocean" becomes a typical place. The entire fate, history, present, and future of the lyrical hero is hidden in its secret. As a person ages, his external structure changes. But the eyes never change. In the nature of lyrical works, the eye is often chosen as a metaphorical image because of its ability to fully perceive the external object, to discover new landscapes, and most importantly, to be able to see and feel beauty. Rauf Parfi said, "He became an impressive sight... // It flows from it. // He is chasing, wearing a red and green shirt // It chases the air" - he says in a metaphorical image that the human body turns into an eye, that it is a universe, even that several destinies live in it, Fakhriyor says "My eyes, your skies are so dark, // Why are you injured from the last night? // Straw maker from the edges of fate // The fallen stars were lost in it" – pointing to the width of the eye, he places the whole universe in it. In the work of poets, in addition to the typical space of the eye, which is a product of metaphorical thinking, there is also the space of the "heart", which, in turn, performs the functions of a friend to someone who has lost his way from the paths of fate, and often a traitor.

As if it's all good and bad,
Heart, the streets are open to you...
You're going to burn, you're not going to be,
Bitterly for fleeting sorrows.
Heart, I stand in your ways again,
I was singing about you.
Who knows how many times I thought of you
How many times have I spoken about you? [4. 127].

The poet creates an impression on the reader as if he is talking about the heart from afar, about a friend or relative. In the metaphorical imagination of the poet, hurting a person's heart by saying good and bad things indicates that "his streets are open", "splashing" and "not ending" represent that he can bear all sorrows and that they are all transient. In the next four stanzas, the lyrical hero writes about how many times he stood in "her" ways (acting on his heart's desire) and how many times he spoke in his absence (relying on his mind) is his tragedy, but he is still right.

You say it's great, my dear, no problem
You are the abode of joy and sorrow.
Vote, let your voice be heard
At least they will remember

The poet compares the heart to a wonderful place, the land. Joy and sorrow live side by side in it. The heart rises to the level of space. In fact, each person has an external and internal world. Treachery, lies, wickedness, disloyalty reign in the external world. According to philosophers, there is no evil in the world, only truths that are not properly understood. Because he claims that everyone always puts their own interests first. That is why humanity, unable to come to terms with the external world, hides in its heart. This is characteristic of works written in a modern direction, and the tradition that began in the 20th century began to fully manifest its characteristics in the 21st century. This was caused by several factors (the First and Second World Wars, famine, poverty, the policy of re-partitioning the world, human free will, etc.), mainly issues such as the determination of a person's place in society. In the first place, there are situations where a person hides from himself due to the loss of confidence. Writers and poets tried to bring out the psychological processes of a person in this case in symbolic images or with the help of metaphorical (multilayered) thinking. In a sense, they succeeded. There is no deception or betrayal in the inner world of a person. Because everything is true for him. That is why the lines "You are right, my heart is still" come out of the poet's heart. All this serves as a basis for raising the heart to the level of a typical space.

"Current Uzbek poetry has entered the stage of affecting the heart in ways other than the ears. Poets try to enter the psyche of the reader not through his ears, but through his heart. This situation makes it possible to abandon the formal requirements of the mold, which make it necessary for the poem to contain elements that give the listener a rest. Due to this, poetry has become thinner and more internal. [5. 99]. In the following poem by Fakhriyar, one can feel the stream of consciousness, the hateful reflection of feelings, and some kind of allegation to someone in the impression. However, when the experience in it compares the heart to a dungeon, we witness that the lyrical hero has assumed all responsibility. He does not condemn fate or anyone, he does not find fault with anyone, he analyzes himself and judges himself. This judgment leads to the purification of a person.

Now I will not enter the dream of a dream,
 Hope you lose hope in me.
 I will make the bird of the heart white
 Without words.
 My longing goes wild
 My pains are over.
 There are prohibitions beyond the prison of the heart
 I release the word "love". [6. 82].

At the beginning of the stanzas, by not entering into the dream, the poet seems to tell the reader that the whole poem is a dream, and that the impression in it belongs only to him. Various puns return to themselves through "Let hope give up on me", "I will whiten the bird of my heart", "My sorrows are my own pains". Metaphorical images lead the reader to a clear poetic observation. The poem is not supposed to be heard and experienced with the ears, but directly penetrates the heart through the eyes and expresses the feeling of the pain of the lyrical hero. The reader is treated to a one-character, over-the-top, five-act play with slightly sped-up music. As you directly observe the actions of the hero of the work, this vivid scene creates a second dramatic reality through your impression. That is why the metaphorical images and realities in the poet's metaphorical thinking end with the lyrical hero liberating love from the prison of the heart in many difficulties, pulling out the words from the nerves, not warming the frozen heart with the moonlight, hiding it between the ribs, and finally the heart turns out to be a traitor. Each metaphorical image does not express only one meaning. Although the main meaning is clear from its inner essence, there are also shades of additional meaning, which do not directly depart from the main core. The metaphorical image is definitely born first in the nature of the creator. Rather, it depends on how the poet sees the sun or the moon, and what metaphor he uses to describe it. For example, the following meanings come from the lines "To the distant moon, I don't heat my icy heart":

- 1) The lyrical hero is not warm to the moon because of his enmity with the heart;
- 2) the moon is the symbol of the girl, the heart is the lyrical hero himself. The lyrical hero complained about the girl's reluctance to go to her;
- 3) because the moon is far away, it cannot warm the cold heart;
- 4) because the heart was accused of treason, he imprisoned him and deprived him of seeing the face of the moon, etc.

A different meaning can be inferred from the metaphorical images in each similar stanza in this poem or from each sentence itself. Most importantly, the learner, based on his level, determines the comparison that is only relevant to him.

From the point of view of the chronotope, each stanza contains separate spatial (symbolic) expressions, and the space that summarizes them is the poet's imagination. Because metaphorical images are formed in his mind. Consciousness is directly related to the society in which he lives, the knowledge and skills he has acquired, his family environment, and his upbringing.

In general, from the point of view of each work in metaphorical thinking, there are additional spaces, and they lead to a common unified space, that is, the space is typified. Such uniqueness in the nature of modern poetry, as well as its distinguishing feature from the permanent spaces in traditional poetry, can be seen in this. The main characteristic of metaphors that distinguishes them from symbols is their polyphony or multiple meanings. Metaphor complements and explains each other in the sequence of verses throughout the poem. And symbolism appears only around one concept.

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